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# The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE  
WEST AND SOUTH WITH THE COOPERATION OF THE CLASSICAL  
ASSOCIATION OF NEW ENGLAND AND THE CLASSICAL ASSOCIATION  
OF THE PACIFIC STATES

Volume XXVII

DECEMBER, 1931

Number 3

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# THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the cooperation of the  
Classical Association of New England and the Classical Association of the Pacific States

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The membership fee in each of the associations named above is \$2.00 a year, with the addition of 25 cents a year for Canadian members, for postage. This fee includes subscription to the JOURNAL at a special rate. See back cover page.

Twenty-five reprints are furnished free to the authors of major articles, book reviews, and notes. Additional reprints, if ordered in advance, are supplied at cost. Orders for additional reprints should accompany the corrected proof.

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# THE CLASSICAL JOURNAL

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VOLUME XXVII

DECEMBER, 1931

NUMBER 3

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## Editorial

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### THE BUSINESS SIDE OF THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

It should be remembered that while the Treasurer's report is for the fiscal year ending August 31, 1931, the figures in the Secretary's report, dealing with the circulation of the CLASSICAL JOURNAL and membership in our Association, are for the year closing March 15, 1931, and are the same as those reported at the annual meeting in Bloomington, Indiana.

J. O. LOFBERG  
Secretary-Treasurer

### SECRETARY'S REPORT

The total circulation of the CLASSICAL JOURNAL, as of March 15, 1931, is found in Table V. In spite of a loss of members in our own territory, there is a total increase of 53 over the figures for 1930. This increase is due, in part, to a gain of 71 annual subscribers and to gains in the number of subscribing members in the Classical Association of the Pacific States and in the Classical Association of the Atlantic States and Maryland. The latter shows a gain of 109. From the increase in the number of seniors (120 more than last year) who wished free copies we may naturally expect considerable gains in membership during the current year.

As printed in the CLASSICAL JOURNAL for December, 1930, our total receipts for the fiscal year ending August 31, 1930, were \$13,888.19, and our total disbursements \$11,894.15. The figures for the year ending August 31, 1931, appear in Table VI. During the year it was found possible to transfer \$3000 from our current account to savings account. This item appears in the report under "disbursements." Later in the year \$1000 of this amount was transferred back to the current account. This transaction appears in the report under "Receipts." Our total balance, therefore, on August 31, 1931, was actually \$4260.62, of which \$2000 was still on the savings account. Increases in the expense of our Association during the last fiscal year are due to several items, among which are (1) an increase of about \$700 in the printing of the CLASSICAL JOURNAL, due to the increased volume of advertising <sup>1</sup> and to a larger assumption by the Association of clerical costs in the editors' office; (2) the expense of moving the office of the Secretary-Treasurer from Ann Arbor to Oberlin; and (3) expenses incurred in the preparation and printing of the *Index* to the CLASSICAL JOURNAL. It will be seen from the item under Receipts, both this year and last, that the *Index* has already begun to pay for itself.

	March 15, 1931						March 15, 1930					
	Paid	Free	Ann'l	Srs.	Total	C.P.	Paid	Free	Ann'l	Srs.	Total	C.P.
	Mem.	Stu.					Mem.	Stu.				
Alabama	34		8	15	57	1	40		10	6	56	1
Arkansas	29		9	19	57	2	30		7		37	1
Colorado	45	5	13	1	64	4	50	3	15	5	73	4
Florida	41		11	11	63	—	46		11	4	61	1
Georgia	49		18	14	81	2	49		13	11	73	3
Illinois	450		92	55	597	30	458		77	20	555	22

<sup>1</sup> The advertising receipts for 1930-31 amounted to \$2232.78, with \$80 still to be collected at the close of the fiscal year. Of this amount \$2100 was transmitted to the Secretary-Treasurer, who in turn paid out an aggregate of \$876.82 for printing the advertising sections during the year. This net profit of \$1223.18 compares with \$1115.80 for 1929-30 and \$738.76 for 1928-29. Pages of advertising aggregated 79 for 1930-31 as compared with 62 13/16 for 1929-30 and 43 3/16 for 1928-29. — ROY C. FLICKINGER, BUSINESS MANAGER.



Indiana	278	14	50	49	391	5	278	13	49	41	381	8
Iowa	156		27	12	195	11	167		21	12	200	11
Kansas	112		26	20	158	3	141		30	7	178	4
Kentucky	62		18	4	84	3	70		20		90	1
Louisiana	47		12	7	66	4	51		11	10	72	3
Michigan	237		57	22	316	11	285	1	48	23	357	9
Minnesota	87		27	17	131	9	87		23	15	125	6
Mississippi	68		16	27	111	1	93		24	29	146	—
Missouri	126		25	4	155	11	139		32	16	187	9
Nebraska	105		20	13	138	4	114		20	1	135	3
New Mexico	9		1		10	3	6		2		8	1
North Carolina	87	1	25	16	129	5	84	3	31	10	128	4
North Dakota	19		2		21	2	23		3	1	27	1
Ohio	343	16	77	61	497	23	361		67	32	460	20
Oklahoma	47		22	9	78	1	58		26	4	88	1
South Carolina	47		14	1	62	1	54		17	35	106	2
South Dakota	36		17	8	61	1	31		18	11	60	1
Tennessee	72		30	12	114	7	86		26	5	117	7
Texas	131		42	11	184	3	130		45	13	188	2
Utah	9				9	2	8				8	1
Virginia	93		19	41	153	6	97		9	27	133	4
West Virginia	45		11	9	65	2	42		11	3	56	1
Wisconsin	162		34	24	220	7	150		37	31	208	7
Wyoming	6		2		8	—	10		2		12	—
Ontario	63		16		79	4	56		14		70	2
Foreign			42		42	1			34		34	1
Out of Territory	21				21	9	32				32	9

3116 36 783 482 4417 178 3326 20 753 362 4461 150

TABLE II. THE CLASSICAL ASSOCIATION OF NEW ENGLAND

	March 15, 1931			March 15, 1930		
	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Connecticut	127	13	140	122	9	131
Maine	34	8	42	39	11	50
Massachusetts	299	38	337	308	31	339
New Hampshire	26	10	36	32	9	41
Rhode Island	21	2	23	28	3	31
Vermont	19	7	26	26	7	33
Nantucket Island				1		1
Out of Territory	28		28	33		33
	554	78	632	589	70	659

TABLE III. THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

	March 15, 1931			March 15, 1930		
	Membs. Subs.	Ann'l Subs.	Total Subs.	Membs. Subs.	Ann'l Subs.	Total Subs.
Arizona	6	5	11	5	5	10
California	234	36	270	201	38	239

Idaho	6	8	14	7	6	13
Montana	4	7	11	8	7	15
Nevada	2	1	3	1		1
Oregon	29	6	35	36	8	44
Washington	38	10	48	40	11	51
Out of Territory	3		3	3		3
	322	73	395	301	75	376

TABLE IV. THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

	March Membs. Subs.	15, 1931 Ann'l Subs.	Total Subs.	March Membs. Subs.	15, 1930 Ann'l Subs.	Total Subs.
Delaware	5	2	7	4	3	7
District of Columbia	18	7	25	16	8	24
Maryland	28	14	42	27	18	45
New Jersey	61	33	94	52	27	79
New York	246	102	348	197	85	282
Pennsylvania	195	127	322	173	120	293
Out of Territory	5		5	4		4
	558	285	843	473	261	734

TABLE V. SUMMARY OF SUBSCRIBERS TO THE CLASSICAL JOURNAL

	March 15, 1931	March 15, 1930
Members of the Middle West and South . . . . .	3116	3326
Members of Other Associations . . . . .	1434	1363
Annual Subscriptions . . . . .	1219	1159
Paid Student Subscriptions . . . . .	36	20
Free Copies to Seniors (April, May, June) . . . . .	482	362
Exchange Copies . . . . .	9	13
Total Circulation of CLASSICAL JOURNAL as of March 15	6296	6243

TABLE VI. RECEIPTS AND DISBURSEMENTS

For the Fiscal Year Extending from Sept. 1, 1930, to Aug. 31, 1931

## RECEIPTS

Cash in Farmers and Mechanics Bank, September 1, 1930..	\$ 4,787.98
Receipts for the Year:	
Membership Dues and Subscriptions.....	\$5,200.93
Annual Subscriptions to the CLASSICAL JOURNAL.....	2,643.97
Classical Association of the Atlantic States.....	936.25
Classical Association of the New England States.....	696.25
Classical Association of the Pacific States.....	264.25
Student Subscriptions.....	44.00
Sale of JOURNALS from Stock on Hand.....	291.06
Members' Subscriptions to <i>Classical Philology</i> .....	524.12
Interest on Bonds.....	170.00
Addressograph Service.....	11.25
Sale of Reprints.....	23.55

<i>Classical Journal Index</i> .....	708.85	
Advertising .....	2,100.00	
Withdrawn from Savings Account.....	1,000.00	14,614.48
		<hr/>
Total Cash to be Accounted for.....		\$19,402.46

## DISBURSEMENTS

Printing of the CLASSICAL JOURNAL, Including Advertising Section .....		\$ 7,951.51
Expenses of Editors' Office.....		455.55
Expenses of Secretary-Treasurer's Office:		
Clerical .....	\$2,081.37	
Postage .....	351.49	
Office Equipment.....	1.70	
Printing .....	64.50	
Auditing Treasurer's Accounts 1929-1930.....	25.00	
Office Supplies.....	31.91	
Insurance .....	15.97	
Addressograph Supplies.....	24.83	
Telephone .....	48.43	
Sundries .....	37.47	2,682.67
		<hr/>
Expenses of Annual Meeting (Bloomington).....		152.38
<i>Classical Philology</i> Subscriptions .....		524.12
Expenses of Vice-Presidents' Membership Campaign.....		287.88
<i>Classical Journal Index</i> .....		1,690.59
Interest Coupons Returned ("No Funds").....		45.00
Purchase of Old JOURNALS.....		25.00
Returned Checks.....		24.50
Appropriation to Southern Meeting.....		100.00
Moving Office from Ann Arbor to Oberlin.....		190.64
Moving Office in Oberlin.....		7.00
Savings Account.....		3,000.00
		<hr/>
		\$17,141.84
Cash in Peoples Bank, August 31, 1931.....		2,260.62
		<hr/>
Total Cash to be Accounted for.....		\$19,402.46

## TABLE VII. REAL ESTATE BONDS ON HAND AUGUST 31, 1931

No. M 4968 Western Gas and Electric Co.....	\$1,000.00
No. D 168 Graybar Building, Inc.....	500.00
No. 13667 Bankers Trust Co. Certificate.....	500.00
No. 13668 Bankers Trust Co. Certificate.....	500.00
No. 13669 Bankers Trust Co. Certificate.....	500.00
	<hr/>
	\$3,000.00

## FOREIGN LANGUAGE TEACHERS IN PUBLIC HIGH SCHOOLS IN THE UNITED STATES

By EARL W. ANDERSON

and

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Bureau of Educational Research, Ohio State University

People engaged in pre-training and in-training guidance of teachers need reliable data regarding opportunities in the teaching of specific subjects. Such information should include facts as to how widely each subject is taught in high school as a single subject and in combination with others. The purpose of the present study is to bring together data relative to teachers of foreign languages as reported in twenty-three studies including 98,464 teachers. Most of these investigations were made in single states, although one was a survey of southern states and another was an analysis of fourteen cities.

The studies reported covered a period of twelve years and varied in methods of analysis. For instance, the term "a teacher of Latin" was defined as one who taught predominantly in that subject, as one who taught more than half-time Latin, as one who taught one or more classes in that subject, or was left undefined. There were also certain differences in scope of the reports made. Thus eleven were based upon all teachers as far as records were available, four considered new teachers only, eight were based upon teachers in districts of specific sizes, and two dealt with large sections of the country. Even with these differences and limitations the reports show certain aspects of the status and trends in foreign language teaching in the United States. These data are presented in Table I.

The general picture of the foreign language teaching staffs shows that there were more teachers of Latin than of all other foreign languages combined. Table I indicates that of 98,464

TABLE I  
The Number and Percentage of Teachers of Foreign Languages Reported in 23 Studies\*

States Represented in Studies	Dates	Total No. of Teachers Involved	Latin		French		Spanish		German	
			No. of Teachers	%	No. of Teachers	%	No. of Teachers	%	No. of Teachers	%
Arkansas	'29-30	423	16	4	4	1	3	1		
Colorado	'26-27	532	43	8	5	1	34	6		
Idaho	'24-25	497	55	11	17	3	35	7		
Illinois	'24-25	5,251	603	12	223	4	69	1	17	.3
Indiana	'29-30	8,677	909	10	117	1	45	.5	16	.1
Iowa	'24-25	1,478	77	5	15	1	9	1		
Kansas	'24-25	2,449	282	12	55	2	101	4	3	-1
Maine	'25-26	912	157	17	168	18	6	1	1	-1
Michigan	'24-25	2,506	172	7	130	5	33	1	10	-1
Minnesota	'21-22	1,134	131	12	71	6	17	2	8	1
Missouri	'25-26	2,440	246	10	49	2	34	1	1	.04
New York	'27-28	11,395	1,138	10	1,039	9	355	3	138	1
North Dakota	'27-28	641	108	17						
Oklahoma	'25-26	2,903	324	11	36	1	279	10	51	1
Ohio	'28-29	9,100	1,296	14	507	5	145	2	69	1
Pennsylvania	'26-27	8,197	1,064	13	610	7	132	2	2	.2
South Dakota	'24-25	1,255	223	18	61	5	30	2	2	10
Washington	'18-19	473	54	11	5	1	11	2	5	1
West Virginia†	'29-30	482	22	5	21	4	6	1	8	.8
West Virginia†	'29-30	377	30	8	24	6.4	3			
Wisconsin	'29-30	1,267	83	7	29	2	2	1	22	2
14 Cities	1928	22,307	622	3	730	4	537	3	160	-1
Southern States	'26-27	11,472	887	8	428	4	408	3		
Totals		96,168	8,542	8.85	4,344	4.5	2,294	2.38	551	.57

\* In addition to the languages reported above, other languages were reported taught as follows:

Greek		Scandinavian		Italian	
Minnesota	1	Minnesota	7	New York	13
West Virginia	1				
Maine	1				
New York	17				

† Two different surveys in the same year.



teachers 8.85% were teachers of Latin, 4.5% taught French, 2.38% Spanish, .57% German. Thirteen teachers of Italian, 7 of Scandinavian, and 20 of Greek were found. There were approximately twice as many teachers of Latin as of French, and the number of Spanish teachers was only about half of the total for French.

With respect to their teaching frequencies, a few interesting exceptions to the general situation were noted. Thus in Idaho, Oklahoma, Washington, Kansas, and Colorado the number of Spanish teachers exceeded those of French; and in Maine there were more teachers of French than of Latin. Two other states, Washington and Wisconsin, had more teachers of German than of Spanish, and in the former state the number of German teachers also exceeded the French. However, the Washington study was completed over ten years ago.

It is interesting to note that the findings for the study of fourteen cities, chosen from many parts of the country, differed noticeably from the usual state reports. Thus the ranking of subjects in this analysis was French, Latin, Spanish, and German. French therefore was apparently taught more frequently in larger cities than in smaller communities and tended to displace Latin as the leading foreign language in these centers.

Table II pictures the proportion of the teachers of each subject who taught other subjects in combination with it.

It is noted in Table II that a higher percentage of teachers in Spanish (29%) taught that subject alone than for any of the other languages. Latin, French, and German followed in the order named. Latin positions led all the others in the one, two, three, or four subject combinations. This probably comes about because Latin is the only foreign language taught widely in very small high schools. Such schools need only part of the services of a teacher for Latin. In virtually all such small schools the teacher of Latin teaches one or two other subjects. Hence, in most states, the other foreign languages are taught for the most part in the larger schools.

Subject combinations most frequently assigned teachers of foreign languages are listed in Table III, which shows that Latin

TABLE II  
The Extent to Which Foreign Languages Are Being Taught Singly and in Combinations Throughout the United States\*

Languages	No. of Teachers of Subject	% of Total No. of Teachers	Number Teaching Subject Alone	%	Combinations with Other Subjects									
					1	2	3	4	5	%				
Latin	8,542	8.85	2,074	24.3	3,074	35.7	1,525	17.9	416	4.9	125	1.5	26	.31
French	4,344	4.5	1,043	24.0	1,346	31.0	461	10.7	86	2.0	24	.55	4	—
Spanish	2,294	2.38	666	29.0	766	33.4	140	6.1	33	1.4	8	—	1	—
German	551	.57	101	18.3	121	22.0	62	11.2	11	2.0	2	—	4	.73
	15,731													

\* A summary of 22 reports covering 98,464 teachers; analyses for combinations were available for Latin in 20 studies and for French, Spanish, and German in 18, 17, and 14 studies respectively.

TABLE III

A List of the Most Frequent Teaching Combinations with Each of the Four Major Foreign Languages\*

Combinations	Number	%	Combinations	Number	%
Latin-English	1,394	17.1	Spanish-English	235	11.6
Latin-French	558	6.8	Spanish-French	168	8.3
Latin-Social Science	545	6.7	Spanish-Latin	107	5.3
Latin-Mathematics	434	5.3	German-Latin	32	8.2
French-Latin	558	14.5	German-English	16	4.1
French-English	499	12.9	German-Mathematics	9	2.3
French-Social Science	71	1.8			
French-Spanish	110	2.9			

\* The above combinations were available for Latin in 16 studies, for French in 17, for Spanish in 15, and for German in 9.

was most often taught with English, followed in turn by French, social science, and mathematics. French was taught with Latin, English, Spanish, and social science in the order named, whereas German was combined with Latin, English, and mathematics most frequently. Spanish, on the other hand, combined with English, French, and Latin more often than with any other subjects.

A recent bulletin<sup>1</sup> of the United States Office of Education shows trends in the number of high school enrollments. This report presented comparative data with respect to percentages of students taking each subject from 1890 up to 1928. Table IV is taken from that study. It shows that Latin continued to grow in popularity up to 1910. From that time up to the present the percentages decreased by 24.8%. In the meantime the total number of Latin students increased by 371,579, a 90% increase in numbers. This growth, however, apparently did not keep pace with the increase of students in secondary education. Making comparisons since 1922 the number of Latin students increased by

<sup>1</sup> Cf. Phillips, Frank M., *Statistical Summary of Education*, Bulletin No. 3 (1930). The publications from which these and the other figures were gathered may be obtained directly from the authors of this article at Ohio State University, Columbus.

TABLE IV  
Subject Trends as Revealed by the Number and Percentage of High-school Students Taking Those Subjects, 1890-1928

	1890	1895	1900	1905	1910	1915	1922	1928									
Subjects	Students	%*	Students	%	Students	%	Students	%									
Latin	100,144	33.6	205,006	43.7	314,856	49.9	391,067	49.6	405,502	49.5	503,985	39.0	588,547	29.4	777,081	24.7	
French	28,032	9.4	45,746	9.7	65,684	10.4	89,777	11.4	95,671	11.7	136,131	10.5	391,481	16.7	480,120	15.27	
Spanish										5,283	.65	35,148	2.72	263,834	11.30	296,009	9.41
German	34,208	11.48	58,921	12.5	94,873	15.	160,066	20.3	192,933	23.6	312,358	24.1	19,643	.84	62,184	1.98	

\* The total number of students upon which the percentages are based vary from year to year.

approximately 88,000 (13%) but at the same time there was an actual decrease of about 5% in the percentages of all students who were taking Latin. This decrease in percentages was partly due to the expanded curriculum in the high schools. In spite of reductions in percentages, Latin still maintained its lead over the other foreign languages by a margin of almost 10% above its nearest competitor, French.

French has had a relatively steady but slow growth since 1890, the percentage in 1928 being 5.8% higher than for the last decade of the nineteenth century. Since 1922 the percentage of increase in terms of actual numbers of students was 23% as compared with 13% for Latin, 12% for Spanish, and 220% for German.

German enrollments took a decided drop in the period 1915-1922, the percentage dropping over 23% and the number of students decreasing by over 91,700. From 1922-1928 the number of high-school students of German increased 220%, the number growing from 19,643 to 62,184. In relation to other subjects German had a student increment of over one per cent during this same period.

Reports for Spanish were not available prior to 1910. Since that time, however, the percentages increased up to 1922. In 1928 there was a slight drop of about 2%. In this same period, however, the actual number of students increased by approximately 12%.

Based upon reports from twenty-three studies Latin ranked first as the foreign language that was most frequently taught. During the last decade it has lost some ground to French, which gained largely in municipal centers. German gained slowly after its setback during the war, and Spanish decreased in popularity.

Foreign languages combined most frequently with each other, but they were also taught with English, social sciences, and mathematics. The best combinations with Latin were English, French, social science, and mathematics. With French, Latin, English, Spanish, and social science ranked in the order named, whereas German combined with Latin, English, and mathematics. Spanish joined with English, French, and Latin more than any other subjects.



## ESSENTIALS IN THE TRAINING OF THE LATIN TEACHER IN COLLEGE AND IN SERVICE <sup>1</sup>

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During the last decade the attention of the educational world has been centered more definitely than ever before on the problem of teacher training. Some of the many evidences of an increase in interest in this phase of education are the report on *Teacher Training* in the Biennial Survey of Education in the United States for 1926-28, the *Commonwealth Teacher Training Study* completed in 1928, the study of the *Training of College Teachers* published in 1930, and the *National Survey of Teacher Training* now in progress.

Teacher training has been defined recently as consisting of "the provision of opportunities for a prospective teacher to acquire the requisite body of knowledge, the professional attitudes, the teaching skills, and the capabilities for future growth, which are demanded by the specific requirements of the position to be filled." <sup>2</sup>

The need for teachers of all subjects thus adequately trained is undoubtedly greater than at any previous time, because the demands made upon the product of the educational system are vastly greater. The element of competition in the world, the necessity of "keeping up" in an age moving as rapidly as is the present one, and the economy programs which have been initiated are some of

<sup>1</sup> Read at the twenty-seventh annual meeting of the Classical Association of the Middle West and South at Indiana University April 4, 1931.

<sup>2</sup> Cf. Benjamin W. Frazier, *Teacher Training 1926-28*, Bureau of Education Bulletin No. 17: Washington, D. C., Department of the Interior (1929), 3, being advance sheets from the Biennial Survey of Education in the United States, 1926-28.

the factors which make it increasingly essential that the schools do more satisfactory work and therefore that teachers be better trained.

The need for better prepared teachers of Latin is imperative if Latin is to maintain its proper place in the curriculum. The inadequacy of the training of some of our Latin teachers has been at least partly responsible for the criticism directed against the study of Latin itself. The Latin teachers of tomorrow must be in touch with trends in education in general and with trends in the teaching of Latin in particular, if they are to compete with teachers of other subjects for an opportunity to train the youth of the coming generation.

The present discussion of the "Essentials in the Training of the Latin Teacher in College and in Service" refers specifically to the teacher of high-school Latin, although many of the points brought out will apply also to the teacher of college Latin. In this paper an attempt will be made to distinguish rather carefully between the academic and professional elements in the preparation of the teacher, although the belief is becoming prevalent that the two aspects of the work should be more closely interrelated than they are today.

We are beginning this study on the assumption that the prospective candidates are fitted by nature and temperament, as well as by previous training, to be teachers of Latin. Proper guidance and advice on the basis of their early work in college should mean that the students who are permitted to major or minor in Latin, with the intention of teaching the subject, are students of considerable native ability, endowed with the necessary personal characteristics, and possessing an adequate command of subject matter. There is no question but that we are doing the cause of Latin a favor of inestimable value when we discourage incompetent students from undertaking to prepare themselves to teach the subject. The process of selection and elimination should take place early in the college course.

Competent students who are interested in teaching Latin but whose previous training has not been thorough and satisfactory

in every respect should have these deficiencies remedied as soon as possible. Diagnostic testing and remedial teaching have a place in college classes as well as in high-school classes. Special sections or "opportunity" groups should be formed for capable students who need this help. In addition, throughout the four years, guidance should be provided for all students in the department in choosing their courses.

In the preparation of a prospective college teacher of any subject, Dr. Suzzalo<sup>3</sup> includes three academic requirements. The first requirement of any "teaching scholar" is that he should be a "civilized or cultured man in his intellectual understandings and appreciations." Suzzalo says that too many students have "specialized on near ignorance instead of on broad knowledge." The second requirement is that he should have "a more than ordinary mastery of that field or group of related subjects within which his highest mastery is ultimately to fall." Suzzalo suggests that the student should elect "not a departmentalized subject major but a group or field major, such as languages and literature." The third academic requirement is that he be "master of some one subject or part of a subject." These three specifications for a prospective college teacher apply equally well to the prospective high-school teacher. They will be discussed, however, in the reverse order, since our problem is the training of a teacher of a specific subject.

First of all, in the academic preparation, the content courses merit brief consideration. It is an undisputed fact that command of subject matter is the first requisite for any teacher. The great need is for wider and better knowledge of Latin. The program for acquiring that knowledge, consisting of study and reading in the subject, has been worked out in various ways by different institutions. It would be distinctly beneficial, however, both for colleges and for students, if more attention could be given to adapting the work to the needs of the individual students enter-

<sup>3</sup> Cf. Henry Suzzalo, "Academic and Professional Elements in the Training of Prospective College Teachers," apud the "Training of College Teachers," edited by William S. Gray, *Proc. of the Institute for Adminis. Officers of Higher Institutions* II (University of Chicago Press, 1930), 19-26.

ing college, to improving the quality of college instruction, and to ascertaining definitely that the students recommended to teach Latin are masters of the materials which they must present to their pupils. The college Latin course is a topic for a paper in itself. Since it has been ably discussed elsewhere,<sup>4</sup> no further reference will be made to it here except to suggest that college courses in the study of high-school Latin authors have been found invaluable as a part of the preliminary training of Latin teachers.

One other suggestion seems pertinent at this point. A splendid means of preparing Latin teachers for future service is at the disposal of the college Latin department, viz. that of supplementing the work of the classroom through the medium of a Latin Club. Membership in such an organization gives probably the finest opportunity for providing for individual differences that the college Latin department affords.

It has been said that a subject is learned more thoroughly when studied "in the light of its academic relatives." Certainly this is true of Latin. The background work for the student who plans to teach Latin at the present time should include study along these related lines: Greek and Roman history, classical mythology, Latin literature, Roman private life and customs, Roman political and military institutions, Greek and Roman influence on modern civilization, English literature, English etymology, at least one foreign language, preferably French or German, and Greek if at all possible.

The tendency to cooperation between the faculties of the ancient and modern language departments should be encouraged so that students of both groups may acquire a proper understanding of the interrelations between languages. Cooperation between the Latin and history departments would likewise be exceedingly helpful for classical students.

To sum up, throughout the academic training, breadth of scholarship should be the aim. The cultural values of Latin should be stressed both in the college Latin classes and in the background

<sup>4</sup> Cf. Nicholas Moseley, "The College Latin Course," the *CLASSICAL JOURNAL* xxvi (1931), 431-38.

courses. Only as a result of such training will the student of the classics be able to do his part in transmitting to the coming generation the culture of the ancient world. Current educational literature is emphasizing the fact that the student of today will be not merely the teacher of tomorrow, but "the citizen, the parent, the layman" — that the teacher himself is "primarily a social person and only secondarily a member of a profession." His education, then, should be broad enough to fit him for a place in the social as well as in the professional world.

To bridge the gap between the strictly academic and strictly professional phases of the preparation of a Latin teacher, many institutions offer one or more courses in "professionalized subject matter." It is in courses of this type that the student should review the fundamentals of Latin grammar, translation, and composition to be taught in high school. The work should include the study of such elementary topics as pronunciation, vocabulary, forms, syntax, oral reading, scansion, and translation. It might be wise, also, to have some new reading material presented by one of the newer methods, so that the prospective teacher may not only become familiar with the method but may have an opportunity to note his own mental processes in the study of a language.

In his general professional training the prospective teacher of Latin should gain as thorough an understanding of human nature as he possibly can. He should study the psychology of adolescence, of approach to children, of approach to language. He should be familiar with the new classroom procedures such as auditory instruction through the radio and the phonograph, visual instruction through the moving picture and the daylight lantern, the contract method, the project, and directed study. He should learn the fundamentals of curriculum construction, the techniques of testing, the necessity for and the possibilities of motivation, and the simple mechanics of classroom routine and management.

The next aspect of professional training is the special methods course in Latin. The title "Materials and Methods in High-School Latin" is used in a number of schools and expresses the rather recent interest in materials as well as in methods. The



content of this course will vary somewhat with the needs of the class and with the amount of professionalized subject matter provided in prerequisite or concurrent courses. It should include a study of the selection and organization of subject matter to be taught in high school, methods of presentation and suggestions for adaptation of subject matter to the needs and capacities of students, and the essential points in courses of study as outlined in the *Report* of the Classical Investigation and in the syllabus of the particular state or city in which the students are likely to teach.

In the special methods course there should also be assigned readings, lectures, discussions, and, when possible, demonstrations of the various methods such as: the unit method of instruction, reading Latin as Latin, oral Latin, the contract method, and the laboratory method.<sup>5</sup> References should be given to both sides of debatable questions when such references are available. It is important that the student know the present status of each of the methods in use in this country.

It is in the special methods course that the applications of psychology to the teaching of Latin should be explained, e.g. the application of the laws of learning to Latin. Furthermore, the possibilities for correlation of Latin with other subjects in the curriculum, as English literature, the Romance languages, and history, should be called to the attention of the prospective teacher.

Great emphasis should be placed on evaluation — evaluation of methods, of objectives, of Latin tests (both prognosis and achievement), of exploratory courses, of books, and of visual aids. More definite work may be accomplished if the students are given criteria for judging these materials and methods. In evaluating books, they should consider not only textbooks, but books of

<sup>5</sup> Cf. Wren Jones Grinstead, "The Unit of Learning in Latin," *Educational Outlook* v (1930), 40-52; W. L. Carr, "Reading Latin as Latin — Some Difficulties and Some Devices," the *CLASSICAL JOURNAL* xxvi (1930), 127-40; Fred S. Dunham, "The Oral Method in Latin as Applied to the Teaching of Comprehension," *ibid.* xx (1925), 226-35; Calla A. Guyles, "The Contract Method in Junior High School Latin," *ibid.* xxvi (1931), 364-76; and Rollin H. Tanner, "Application of the Laboratory Method to the Teaching of Greek and Latin," *ibid.* xv (1920), 546-54.

reference, works of fiction, and practice books. One advantage in this kind of study is that the student will become familiar with the reference materials which he will use later in actual teaching. Detailed suggestions should be given on the methods of presentation of such topics as pronunciation, vocabulary, spelling, derivatives, and translation. Specific help for using illustrations should be given, and an attempt should be made to point out some of the values of teaching pictures from the point of view of culture, of background for further study of languages, and of stimulation of interest.

Students in the special methods course should receive information regarding sources from which appropriate materials may be obtained and instruction in the proper filing of such materials for future reference. They should be encouraged from the beginning to make collections of illustrative material which will be helpful in their teaching.

As a final step in the preliminary training, provision should be made for systematic, directed observation of high-school Latin classes, gradual participation in the work, and actual practice teaching in Latin. A particular effort should be made to arrange for practice in as many types of the work as possible, especially to provide opportunity for teaching the work of the first two years of Latin. It is only in this "laboratory" phase of professional training that the student teacher comes in direct contact with the actual activities of teachers—in classroom instruction, in directing study, and in supervising extracurricular activities. It is at this stage that acquisition of skill in the technique of teaching is of dominant interest. Attention is likewise directed to the development of certain attitudes and traits which are related to success in teaching. The supervisor can do much toward developing right attitudes and desirable traits in the student teachers by studying their individual needs and making the students conscious of them. One helpful device employed for this purpose is a self-improvement sheet<sup>6</sup> or self-rating scale.

<sup>6</sup> Cf. Ruth Alexander, "Improvement Sheet for Teachers of First-Year Latin," *Latin Notes* III (1926), No. 4; Claire C. Thursby and Rofena Beach, "Department of Latin—a Handbook," *University High School Journal* (University High School, Oakland, Calif.) XI (May, 1931), No. 1.

The idea must be carefully impressed upon the prospective teacher that professional training should not stop with the completion of college work in residence. The possibilities for future growth and the individual capacity for professional and personal advancement must be stressed before the teacher goes out into a position of his own. The fact must be clearly established that the training received in college is incomplete and inadequate and that it will even deteriorate unless the teacher uses every available means of keeping in touch with the profession from both subject matter and professional points of view.

In the part of the training which is characterized as "in service" training, there are many ways by which the process of education may be continued after the teacher has left college. We shall mention five. The first is reading — systematic reading, not desultory or haphazard, but consecutive and purposeful. The study should be along three lines — current educational problems, matters of interest in the field of Latin, and extensive reading of Latin authors both in the original and in translation. Both books and periodicals should be included. The value of such a periodical as the *CLASSICAL JOURNAL* cannot be too strongly urged.

A second means of improvement in service is through cooperation with other departments and other schools. Any good experienced teacher in a system can help an inexperienced teacher to an understanding of the kind of training which the pupils have had, of "the scheme of education" through which they have passed. From the teacher of English, e.g., the teacher of Latin may gain a knowledge of the equipment of students in English and an insight into what has been, or will be, accomplished in English courses which precede or parallel the Latin courses which are being offered.

Cooperation between teachers of Latin in the same school or in neighboring schools would be invaluable both for experienced and for inexperienced teachers. Occasional visiting days devoted to observation of skillful Latin teachers may be more profitable to the young teacher after a few weeks of independent teaching than weeks of preliminary observation.

Another type of cooperation is that between the college or teacher-training institution and the high school. This would mean the establishment of "follow-up programs," by which the graduates of a given teacher-training institution receive help, when needed, at least during the first year they are in the field. This help should come from the Latin instructors with whom the teachers have had their undergraduate training. Some of the follow-up work could be done by correspondence, but part of it can best be done through visiting the young teacher in the actual teaching situation.

A third source of growth in service and one of which some teachers do not take advantage is that which comes from professional organizations. Much definite aid may be obtained through educational associations, national, state, and district. The classical associations, together with their official publications, provide even more definite help for the teacher of Latin. Latin teachers should be familiar with the Classical Association of the Middle West and South (including the Southern Section thereof), with the Classical Association of the New England States and the Classical Association of the Pacific States,<sup>7</sup> with the American Classical League, and with the Service Bureau, through which the League offers very direct assistance to teachers of the classics.

District, state, and national associations of classical teachers offer opportunity for discussion of various methods, for papers on various topics of interest, and for programs of study. Teachers both inexperienced and experienced would do well to take an active part in them. By consistent participation in the work of at least one of these associations a teacher may establish interesting professional contacts and will be availing himself of a very real means of professional and personal advancement.

Certainly all of us will see the advisability of the fourth means of improvement in service — postgraduate study of the classics themselves, at rather regularly recurring intervals. This study may take the form of university extension courses, of summer

<sup>7</sup> See the second cover page of this issue for terms of membership and the secretaries of these various associations.

session courses, or of work done during the regular session. Sabbatical leaves for high-school teachers as well as for college teachers, and scholarships and fellowships for experienced teachers as well as for undergraduate students would make possible further study on the part of many.

The fifth specific means of growth which should be mentioned is travel. The Vergilian Cruise of last summer has demonstrated admirably some of the possibilities for education of classical teachers through travel.

There are many other ways in which the teacher may benefit himself with the expenditure of a little time and energy, e.g. through the study of pictures, prints, sculpture, and architecture wherever available. In addition, teachers should take advantage of the wealth of material obtainable from the national Service Bureau in New York City.<sup>8</sup> More regional, state, and local Service Bureaus like that in Los Angeles<sup>9</sup> should be established to take care of the more immediate needs of Latin teachers and especially to handle correspondence in the light of local conditions.

In the training of Latin teachers leaders of the profession must face the problems which are demanding immediate solution: e.g., the trend toward an abbreviated high-school Latin course, the development of methods and textbooks for use with junior high school Latin classes, the stabilization of the course of study, and the determination of the real objectives in the teaching of Latin.

<sup>8</sup> Service Bureau for Classical Teachers, New York University, 51 West Fourth St., New York, N. Y.

<sup>9</sup> Classical Center, 358 Chamber of Commerce Building, Los Angeles, Calif.



## NUMA IN THE PULPIT

By RICHARD M. GUMMERE  
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It may or may not be significant that in Colonial days American books and conversation were full of tags, catchwords, and phrases from the Latin.<sup>1</sup> Pamphlets were decorated on their title-pages with suitable quotations. Increase Mather prefixes his account of King Philip's war with Horace's

*Segnius irritant animos demissa per aures (Ars Poetica, vs. 180)*

and with *Lege historiam ne fias historia*, which he ascribes to Cicero. The younger John Winthrop was known throughout Connecticut as healer no less than as governor and was credited with possessing an "Aesculapian hand." Slaves, from the days of William Penn's "old black Virgil" to George Washington's Ovidian catalogue of Bacchuses, Cupids, Daphnes, and Jupiters, made up a regular household book of mythology. Persons with political messages to communicate signed themselves Cato, Papinian, Hortensius. Even a young blood who issued a challenge stated that he would meet his opponent *gladio cinctus*! The habit was not confined to scholars: for the *Pennsylvania Gazette* of October 24, 1780, published a grim pun:

Arnold . . . thy name  
Shall now be Benedict no more. . . .  
Thy name should now be maledict-ed.

Our seventeenth-century ancestors were especially fond of words which came closer to the original meaning of the Latin than they do today, a natural fact in the development of the English language. That picturesque logomachist, Nathaniel Ward,

<sup>1</sup> Cf. B. B. James, *The Colonization of New England*: Philadelphia (1904), 229, 252, 202, and 368.

author of *The Simple Cobbler of Agawam*, is full of expressions like "disert statesmen" and "exulcerations"; John Wise of Ipswich uses "ingenate" and "incautelous"; Anne Bradstreet, the "Tenth Muse," hails the sun, who "torrifies us with his fervour"; and there are countless cases where the rugged and tough-minded seventeenth century played with Roman derivations in an attempt to be vivid and emphatic. This process, as well as the quotation habit mentioned above, made the young Benjamin Franklin, that clearest-eyed of social televisionists, ridicule the language of which he later made such brilliant use, in his *Dogood Papers*. He comments sarcastically on "the empty skull of some young Harvard" who writes elegies by pattern. "Don't omit," he advises, "the words *aetatis suae*, and be sure to end with a *moestus composuit!*".

The prevalence of so much linguistic padding does not necessarily prove a classical culture of any abiding sort, and if a scissors-and-paste congeries of quotations from Plutarch, Seneca, Cicero, and Livy were all that we now possess, in addition to some second-hand Plato which might be picked up from any philosophical handbook, we should still be skeptical about the real mental culture of Massachusetts Bay, the Virginia tidewater, and the cosmopolitan province of Pennsylvania. But a generous reading of early American literature indicates that there was a widespread reliance upon well-taught Latin for the foundation-work of expression. This was due at first to the clergy.

By 1660 in New England there were more than one hundred Oxford and Cambridge men, out of a total population of 25,000,<sup>2</sup> a proportion which is certainly larger than in contemporaneous England. By 1693 ministers in Massachusetts numbered seventy-six Harvard men out of a total of eighty-seven. There were thirteen bookstores in Boston before 1690. Cotton Mather had a library of three thousand books. Parson Eaton brought to Connecticut a well-stocked collection, including More's *Utopia*. Parsons Bailey and Fayerweather were oases of learning amid an

<sup>2</sup> Cf. H. M. Jones, *America and French Culture*: Chapel Hill, University of North Carolina Press (1927), 19f, 22, and 29; and J. T. Adams, *Provincial Society, 1690-1763*: New York, Macmillan (1927), 113.

ignorant and illiterate population in the South County of early Rhode Island.<sup>3</sup> Michael Wigglesworth's poetry, including his famous *Day of Doom*, was fed by Greek, Latin, and Hebrew texts. Urian Oakes, the Concord preacher, kept his secular poetry abreast of his preaching and parish visiting. Maryland Catholics sent their sons overseas for a training at such centers as Douay and St. Omer, while Virginia boys traveled back to Eton and Oxford, some for clerical study and others for a worldly "finish." Of twenty-four colleges founded in the colonies up to 1800, three were in Virginia, three in Maryland, one in the Carolinas, and seventeen north of Mason and Dixon's line.

By the time a pupil reached his seventh year at the Boston Latin School<sup>4</sup> he was reading Cicero's orations, Justinian, the Latin and Greek Testaments, Isocrates, Homer, Hesiod, Vergil, Horace, Juvenal, and dialogues from the topics in Godwin's *Roman Antiquities*, as well as turning the *Psalms* into Latin verse! We may discount the profundity of some of this study; and we should understand that the boy who went this gantlet round in 1710 was intended for the Church in most cases, or in a few instances for law and public life. But the theocratic training was equally sound for the statesman-to-be; and the fiery darts of the Evil One were succeeded by the resistance of Royalty to the petitioners for freedom. Minds were keen, libraries were ransacked, and constructive thought resulted. In Pennsylvania there was little clerical supervision of learning in the first days of the province, for the Quakers employed a different system of training. They saw to it that elementary education was sound and thorough, but the higher reaches of learning and culture came through the reading club and the armchair. Consequently a cosmopolitan method of belles-lettres or scientific mastery resulted, very different from the technical scholarship of New England. Virginia, on the other hand, employed the tutorial system for those who dug deep in their classics; the boy was intrusted to the care of clergymen as private instructors. The parish school was a very rudi-

<sup>3</sup> Cf. Esther B. Carpenter, *South County Studies* (privately printed), *passim*.

<sup>4</sup> Cf. K. B. Murdock, in *Publications of the Colonial Society of Massachusetts* xxvii, 21ff.

mentary affair. But the parson had his individual share in the South, as contrasted with the democratic opportunity of New England. And outside of some natural philosophy (which we should now call physics) and some elementary mathematics, the studies of Greek and Latin predominated emphatically.

Cotton Mather and his father Increase Mather are the high-water mark of the ancient learning as applied to the conversion of souls in the Puritan hierarchy. Cotton's *Magnalia Christi* is not simply a whimsical and historically picturesque piece of work, as some scholars would have us believe. It is as interesting, with regard to Massachusetts Bay, as Xenophon's *Memorabilia* is to Athens. The book rewards the reader with a faithful background of ecclesiastical New England, a background which Hawthorne often paints into his stories. The main framework of the *Magnalia* is classical, besides, of course, Hebraic; were there a little less of the lamp smelling throughout its pages, we should place the volume as a masterpiece in company with Franklin's *Autobiography* and Woolman's *Journal*.

Cotton Mather contrasts the Hellenic and Hebraic, and all the while falls back upon Latin for his cultural vehicle of thought. Speaking of New England politics, he writes:

Inasmuch as very much of an Athenian democracy was in the mould of the government by royal charter, Mr. Cotton effectually recommended it unto them, that none should be electors, nor elected therein, except as were visible subjects of Our Lord. . . . In these and many other ways he propounded unto them an endeavor after a theocracy, as near as might be to that which was the glory of Israel, the peculiar people.

The settlers, says Mather, came

*per varios casus, per tot discrimina rerum,*

after the manner of the dutiful Aeneas. Again "Let Greece boast of her patient Lycurgus . . . let Rome tell of her devout Numa . . . our New England shall tell and boast of her Winthrop." "If the famous Cato were forty-four times called into judgment but as often acquitted, let it not be wondered and if our famous Winthrop were one time so." Mather's words reek with Baconian Latinity: "So cold was the season that the spray of the sea light-

ing on their cloaths glazed them with an immediate congelation." The sixth book of the *Magnalia* is devoted, in ancient style, to a collection of "Memorables." The collector is not even superior to a pun; note his memorial remarks on Mr. Partridge, *epitaphium avolavit!* Increase Mather illustrates the power of prayer by a reference to the Thundering Legion of Marcus Aurelius and to the vows of Constantine the Great before his battle with Licinius. The standard of the clergy in Latinity was in those days by no means low; witness an amusing anecdote of one John Foxcroft,<sup>5</sup> who reminded the wool-gathering Samuel West in a stage whisper *oblivisti preces, domine* and was ridiculed for his own oblivion of the deponent verb. Classical instances are seldom out of the minds of these scholar-parsons. Cotton Mather appeals to Elihu Yale in what would nowadays be strictly business terminology and says: "To give money for a college would result in such a commemoration and perpetuation of your valuable name, which would indeed be much better than an Egyptian pyramid." And the tradition lasted on; Ezra Stiles, later President of Yale, discoursed on the same day in Hebrew, Chaldaic, Arabic, and Latin. Dwight was ready to enter college at the age of eight; he anticipated two college years by his private reading of the classics. And just before the Revolution John Witherspoon called his botanical retreat at Princeton, Tusculum.

It can be imagined that if these New England clergymen had kept on using their Latin simply as a pulpit-and-desk method of training up scholars, their influence would have declined with the decline of Calvinism; their stock-in-trade would have become a sort of ecclesiastical Sanskrit, or at best like the Hebrew with which many of them were familiar. The Spanish conquerors had minted most of their Latinity into clericalism and thus overspecialized their government. But the New England minister widened his classics to suit the terminology of politics and government, while in Virginia the popularization widened still further in the hands of Jefferson, Wythe, and the dreamers of a new

<sup>5</sup> Cf. H. E. Scudder, *Men and Manners in America*: New York, Scribners (1887), 51.

republic. Massachusetts had a carpentry of scholarship; Virginia an architecture. Even thus early the contrast is evident between the two groups, of which each contributed a vital and essential part. The pulpit thus served for a direct aid to assembly, town meeting, and polling booth.

There were many curious cases of intermingling the pagan and the clerical. Doctrinal principles were involved. Winthrop the Younger possessed a Greek testament, *Psalms*, and *Common Prayer*, bound in one volume. The mice ate every leaf of the *Common Prayer* but did not touch the other two! At Watertown, "in the view of divers witnesses," a mouse and a snake were observed by Winthrop the Elder to be waging a furious battle. The Reverend Mr. Wilson of Boston, who was present, declared that "the snake was the devil and the mouse the poor contemptible people which God had brought hither." Luckily, the mouse prevailed. This is on the order of the birds and the snake before Troy and the ten-year allegory presented by the prophet Calchas to the invading host. Classical instances, however, were not always followed; for Winthrop, in commenting in 1641 upon the court sermon of Nathaniel Ward, protests against the preacher's point of view:

. . . grounding his propositions much upon the old Roman and Grecian governments, which sure is an error; for if religion and the word of God make men wiser than their neighbors and these times have the advantage of all that have gone before us in experience and observation, it is probable that by all these helps we may better frame rules of government for ourselves than to receive others upon the bare authority of the wisdom, justice, etc., of those heathen commonwealths.<sup>6</sup>

This severe prisoning of a people in theocratic bonds, classically forged, resulted in a curious revolt which was also expressed in classical form. E. Johnson in 1654 had complained that in England itself they had begun to celebrate "a Sabbath like the Heathen to Venus, Bacchus, and Ceres." And across the Atlantic it need not be supposed that the New England hierarchy had everything its own way. Morton of Merrymount, between the

<sup>6</sup> Cf. J. K. Hosmer, *Winthrop's Journal*: New York, Scribners (1908), 11, 18, 36f, and 194.



arrival of the Pilgrims and the Massachusetts Bay colony, set up his Maypole and gathered about him a company of rebellious Epicureans. They were giddy fellows; their revels were Horatian: "Whiles one of the company sung and filled out the good liquor like Gammedes and Jupiter,

Drinke and be merry, merry, merry boyes,  
Io to Hymen and all his Ioyes!"<sup>7</sup>

At the attempted destruction of the Maypole by the castigating Puritans, the owner referred to the Trojan Horse and the Capitoline geese. Morton could also, in backing the rights of "freedom," quote from Cicero: *non nobis solum nati sumus, sed partim patria, partim parentes, partim amici vindicant*. His enemies said of him: "They have revived anew and celebrated the feasts of the Roman goddess Flora, or the beastly practices of the mad Bacchanalians." Here, then, is the New England commonwealth, founded partially on a classical basis; here also is the revolt against this commonwealth, speaking in terms of the "God Lyaeus, ever young." Foerster remarks,<sup>8</sup> correctly but somewhat unchronologically, "Merrymount and Jonathan Edwards' study are the two poles between which seventeenth-century American literature oscillates." The two grand struggles of seventeenth-century thought are the debate of theology (Calvin) versus the natural man (Rabelais), and the struggle between humanism (Erasmus) and science (Descartes).

It was this sort of background which produced three theologians whose contribution to American thought is noteworthy. These three were Roger Williams, Jonathan Edwards, and Samuel Johnson. The first applied his theology to controversy on behalf of freedom from theocratic control. He had drunk deep of the learning of Charterhouse and Pembroke College at Cambridge, supporting himself subsequently in London by teaching Hebrew, Greek, Latin, French, and Dutch, employing a direct method of his own invention. Later his ideal community at Provi-

<sup>7</sup> Cf. E. D. Snyder, *A Book of American Literature*: New York, Macmillan (1927), 26-28.

<sup>8</sup> Cf. Norman Foerster, *Re-Interpretation of American Literature*: New York, Harcourt, Brace and Co. (1928), 67.

dence was made up in part from Greek echoes of city-state freedom. The thorough background of learning manifested in his *Bloudy Tenent* and in his voluminous writings of controversy need not be analyzed here; suffice it to say that there are few ancient parallels upon which he does not touch.

The essay of Jonathan Edwards, *Dissertation on the Theory of Virtue*, is in the Ciceronian manner, like the abstract productions which were so numerous in French eighteenth-century prose. He was a Platonist who reconciled the Logos with Christ, who "saw God everywhere," who, in his sermon "On the Importance of the Knowledge of Divine Truth," insisted upon the necessity of pure knowledge in the spirit of Socrates, and who believed that "corporeal things could exist no otherwise than mentally." In his later years he worked away from Plato to the idea of Augustine, that God is "an unconditioned and arbitrary will."

Perhaps the earliest real American philosopher in the purely speculative sense was Samuel Johnson, first president of King's College, now Columbia University. Johnson's *Noetica*, a noteworthy pioneer essay, is a plea for the idealistic philosophy; the author is so steeped in classics that he takes *Iovis omnia plena* as a title of respect to the "Great Author of our Being." Since he was in close touch with Berkeley on the identity of *esse* and *percipi*, he gravitated into Plato's Theory of Ideas. Endeavoring to reconcile this idealistic philosophy with the Christian doctrine, he uses the cave-allegory of Plato's *Republic* and works up a theory of the "intuitive intellectual life" which guides the taste, judgment, moral sense, and conscience. In a letter to Cadwallader Colden of New York, written in June 1746, he declares that in his own philosophy he follows the *mens agit molem* conception of Vergil, as contrasted with Colden's "matter as a self-exerting active principle." He translates almost literally Seneca's apostrophe (*Epistles* cii, 27f) to the released soul:

O Happy day! When we shall be delivered from these gross, sickly, and unwieldy bodies — and when with the utmost vigor, freedom and ability we shall in company with pure philosophical and devout spirits be under advantage — to waft ourselves anywhere through the vast fields of Aether!

Johnson's main endeavor is the reconciliation of Platonism with New England post-Calvinism. He is the "Crito" to Berkeley's "Euphranor" in the Alciphron dialogues of the latter; and he himself produced "A Letter from Aristocles to Anthades Concerning the Sovereignty and Promises of God." How interesting this juxtaposition is — of classical and Christian! Dean Inge follows today somewhat the same plan, of a reconciliation of Plato and Plotinus with the message of Christianity.

It is clear, then, that a vast lumber-room of classical antiquity was available to these courageous divines of pre-Revolutionary days. When the author has recourse to scissors and paste, he is historically important but not vital; when, however, he rises above these *quisquiliae* with an essential message, as is the case with Williams and Edwards, he is convincing and still modern. Behind all these productions stand Augustine, Cicero, Plutarch, Plato, Aristotle, and the other ancient friends of their college days — not mere ghosts, or *imagines*, to be carried in the literary procession or to look down from the study shelf, but essential personalities and speakers with a living voice.

## TEXTURE IN VERGIL'S RHYTHMS

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It has long been evident that the rhythmical quality of Latin hexameters depends not on metrical prosody only but also on the distribution of accent by stress, and it is recognized that this quality is particularly affected accordingly as stress and metrical ictus coincide or do not coincide on the same syllables. That is, the verse has not only meter but *texture* also; it is loosely or closely knit, as the stresses and metrical ictus coincide more or less often in it. For this coincidence the term "homodyne," and for the opposite "heterodyne," are found useful. I have tried to show in *Latin Teaching* XIII (1930), 37-41 that homodyne is appropriate and effective in lines which express freedom and rapidity, and that heterodyne imparts a kind of constriction, reluctance, and consequently slow pace to the rhythm, especially when this "texture" helps to enforce a meaning which corresponds to it.

Afterwards, in the *Classical Quarterly* xxv (1931), 184-94, a general examination of the proportionate occurrences of homodyne in the fourth foot of the hexameter — probably the most important point rhythmically — disclosed, among other conditions, a likelihood that Vergil used patterns of texture in successive lines. Two patterns occurred so frequently that they were classified as primary. In the one, "the released movement," several lines of fourth-foot heterodyne are succeeded by a line of fourth-foot homodyne just before the sense comes to rest; and an impression of effort and resistance at first, with relief or release at the end, is given. One of the best examples is provided in the first seven lines of *Aeneid* I. The other principle is the principle of "alternation," the alternate occurrence of lines of fourth-foot homodyne and heterodyne. In alternations the momentum of the

passage seems to be controlled and maintained by a kind of steadily changing resilience. An impressive alternation, nine lines long, ends *Aeneid* I. It is at least interesting that these forms (quite independently observed) correspond very closely to the two broad principles of Vergil's composition which Professor Conway<sup>1</sup> has discovered: the tragic δέσις and λύσις; and alternation.

Not only are released movements and alternations individually common and, in my opinion at least, graceful and effective if they are noticed and if some value is given to the homodyne incidences in the reading of the poetry; but it also seems that the two principles are subtly varied and combined in long structures of rhythm and especially — one argument against the obvious objection that the patterns are the result of pure chance — in passages of the greatest perfection and importance. The whole question is mysterious; but after persistent rereading of some of these passages it is difficult to believe that the symmetries of texture in the heaviest part of the verse are not a valid and authentic part of the rhythmical construction. Some instances are very clear indeed. For example at the beginning of *Aeneid* I and in much of VI released movements are built into long sequences; and careful attention to them shows that just this kind of periodic structure must help to make the poetry steady and solemn, but untiring, and relieved by punctuations of rhythm. Vergil's predecessors could not always avoid monotony; and his successors, who had not quite learned from him to economize in dactyls and in pauses within the verse, often fall into triviality, and monotony too. It is probably the truth that subtly of texture can account for some of Vergil's success in writing long passages which keep resilience and vitality to the end.

There follow examples in which the poetry is beyond question of great splendor and likely enough to contain every elaborate perfection that skill, care, and genius could give to it. According to this classification, the rhythms are based on released movements, alternations, combinations of both fused together, or combinations of them in modified forms. All have in common either

<sup>1</sup> Cf. Robert S. Conway, *Vergil's Creative Art*; New York, Oxford University Press (1930), *passim*.

or both of these qualities: balance of weight by means of release, and symmetry of pace by means of alternation.

But before the discussion of more complicated conditions, it will be worth while to give self-contained periods which are pure manifestations of the two principles. Fourth-foot homodyne is indicated by ', and fourth-foot heterodyne by ~, in the margin opposite to the line which is concerned.

<i>Ipse inter medios, Veneris iustissima cura,</i>	~
<i>Dardanius caput, ecce, puer detectus honestum,</i>	~
<i>qualis gemma micat fuluum quae dividit aurum,</i>	~
<i>aut collo decus aut capiti, uel quale per artem</i>	~
<i>inclusum buxo aut Oricia terebintho</i>	~
<i>lucet ebur; fusos ceruix cui lactea crinis</i>	~
<i>accipit et molli subnectens circulus auro.</i>	'
	=

[*Aeneid* x, 132-38]

These lines, to which on account of their topic Vergil is likely to have given his best care, are a neat released movement.

<i>Quattuor hic inuectus equis et lampada quassans</i>	~
<i>per Graium populos mediaeque per Elidis urbem</i>	'
<i>ibat ovans, diuumque sibi poscebat hoīem,</i>	~
<i>demens, qui nimbos et non imitabile fulmen</i>	'
<i>aere et cornipedum pulsu simularet equorum.</i>	~
<i>at pater omnipotens densa inter nubila telum</i>	'
<i>contorsit, non ille faces nec fumea taedis</i>	~
<i>lumina, praecipitemque immuni turbine adegit.</i>	'

[*Aeneid* vi, 587-94]

The explanation of the sin of Salmoneus is a complete unit, in alternation. Usually, however, alternations supervene on passages which are already well started, apparently to contribute swing and vitality just when they are needed.

<i>An memorem portus Lucrinoque addita claustra</i>	~
<i>atque indignatum magnis stridoribus aequor,</i>	~
<i>Iulia qua ponto longe sonat unda refuso</i>	~
<i>Tyrrhenusque fretis immittitur aestus Avernīs?</i>	~
<i>haec eadem argenti riuos acrisque metalla</i>	~
<i>ostendit uenis atque auro plurima fluxit.</i>	'
<i>haec genus acre uirum, Marsos pubemque Sabellam</i>	~



[illegible][illegible]

~~~~~

tertiaque arma patri suspendet capta Quirino.  
 atque hic Aeneas (una namque ire uidebat  
 egregium forma iuuenem et fulgentibus armis,  
 sed frons lacta parum et deiecto lumina uultu)  
 quis, pater, ille, uirum qui sic comitatur euntem?  
 filius, anne aliquis magna de stirpe nepotum?  
 qui strepitus circa comitum! quantum instar in ipso!  
 sed nox atra caput tristi circumuolat umbra.  
 tum pater Anchises lacrimis ingressus obortis:  
 o nate, ingentem luctum ne quaere tuorum;  
 ostendent terris hunc tantum fata neque ultra  
 esse sinent. nimium uobis Romana propago  
 uisa potens, superi, propria haec si dona fuissent.  
 quantos ille uirum magnam Mauortis ad urbem  
 campus aget gemitus! uel quae, Tiberine, uidebis  
 funera, cum tumulum praeterlabere recentem!

[Aeneid VI, 841-74]

This passage — read to Augustus — is rhythmically developed out of a combination of released movements with an alternation based on a succession of fourth-foot heterodyne. It is an example of the stern ordered pace often achieved in *Aeneid* VI by a sequence of released movements. It is not uncommon to find that a succession of verses heterodyned in their fourth feet precedes an alternation, which vitalizes a progression which might have begun to flag; of this the last lines of *Aeneid* I are another example.

Haec ait, et partis animum uersabat in omnis,  
 inuisam quaerens quam primum abrumper lucem.  
 tum breuiter Barcen nutricem adfata Sychaei,  
 namque suam patria antiqua cinis ater habebat:  
 Annam, cara mihi nutrix, huc siste sororem:  
 dic corpus properet fluuiali spargere lympha,  
 et pecudes secum et monstrata piacula ducat.  
 sic ueniat, tuque ipsa pia tege tempora uitta.  
 sacra Ioui Stygio, quae rite incepta parauī,  
 perficere est animus finemque imponere curis  
 Dardaniique rogum capitis permittere flammae.  
 sic ait. illa gradum studio celebrabat anili.

$$\frac{\left[ \begin{array}{c} \vdots \\ \vdots \\ \vdots \end{array} \right]}{\left[ \begin{array}{c} \vdots \\ \vdots \end{array} \right]} = \left[ \begin{array}{c} \vdots \\ \vdots \\ \vdots \end{array} \right]$$
$$\left[ \begin{array}{c} \vdots \\ \vdots \end{array} \right] \quad \left[ \begin{array}{c} \vdots \\ \vdots \end{array} \right]$$



surge, until it sinks in the classical manner to its catastrophe in thoughts of destiny.

Texture in the fourth foot of the hexameter may be significant in others besides the two primary formations and their derivative structures in long passages. In the *Classical Quarterly* xxv (1931), 184-94 I investigated the primary formations by comparative statistics and gave a list of passages which seemed specially fit for analysis by fourth-foot homodyne. It is unlikely that Vergil always in every line perfected his modulation of texture to some structural or expressional end. But it is not unlikely that texture is often part of the dynamics of his versification. Other apparent manifestations of this technique include sequences of fourth-foot homodyne in passages where swift and even pace is required (e.g. *Aeneid* II, 185-94 and 402-15 and IX, 25-38), often in vivacious speeches (e.g. III, 396-402 and IV, 296-313; contrast the verses immediately following); and of fourth-foot heterodyne, when steady reluctance and deceleration will help the effect (e.g. *Aeneid* I, 343-52 and III, 209-18). Again, other small unitary patterns may possibly be common enough for classification, e.g. ' ~ ' ' | ~ . . . ~ ' ' | ~ . . . ~ ' | ~ ' |.

It is not easy to believe that these modulations of texture can be thought altogether irrelevant in the technique, when once they have been recognized and the subtle beauty of them has been experienced. On the other hand, such elaboration on the part of a poet, already preoccupied with countless difficult designs, may at first seem incredible; and the objection is to be expected that effects of texture are unintentional and fortuitous, especially since no mention of such an artifice seems to have been made in antiquity. I sketch answers to this objection because, although I believe that attentive and sympathetic reading of great passages will carry full conviction, a short discussion may yet make clearer the kind of poetic process to which the artifice of texture seems to belong.

First, then, it is of no importance whether that which is found in poetry was intentionally committed by the poet to his work or not. Lander<sup>2</sup> rightly denounces such an error:

<sup>2</sup> Cf. *The Works of Walter Savage Landor* (London, 1846), p. 82a. Porson is speaking to Southey.

In what volume of periodical criticism do you not find it stated that the aim of an author being such or such, the only question is whether he has attained it? Now instead of this being the only question to be solved, it is pretty nearly the one least worthy of attention.

Poetic creation is not necessarily either intentional or unintentional, but rather belongs to some third mode.

Evidence of this is given by the poets themselves:

Poetry is not like reasoning, a power to be exerted according to the determination of the will. A man cannot say "I will compose poetry." The greatest poet even cannot say it. . . . Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle and feel not what they inspire; the influence which is moved not, but moves. [Shelley, *A Defence of Poetry*]

That is, the spring of poetry is above the level of ordinary consciousness, where the concept of design is relevant.

So I think that in the making and in the understanding of a work of art, and the more easily if it is full of patterns and symbols and music, we are lured to the threshold of sleep, and it may be far beyond it, without knowing that we have ever set our feet upon the steps of horn or ivory. [W. B. Yeats, *Ideas of Good and Evil*, p. 173]

If Yeats is right, he has explained why neither the Latin poets nor their readers have necessarily been logically conscious of the changes of texture, even when they have apprehended their general effect.

Our poesy is as a gum which oozes  
From whence 'tis nourished; the fire i' the flint  
Shows not till it be struck; our gentle flame  
Provokes itself, and like the current flies  
Each bound it chafes.

[Shakespeare, *Timon of Athens* I, i, 21-25]

That recalls Donatus' anecdote of Vergil's ways, how he would wait long for a perfect line, until suddenly in a flash the need was supplied.



Then feed on thoughts that voluntary move  
Harmonious numbers.

[Milton, *Paradise Lost* III, 37f]

Milton denies that rhythm and meter belong to conscious design.

If therefore modulations of texture are not necessarily either intentional or unintentional, it does not follow that they are not significant, important, or in some sense authentic. That they are authentic is to be presumed from the regular manifestations of balances and symmetries of fourth-foot homodyne in many of the greatest passages; so that the Vergilian technique seems to be incomplete without at least some scheme — though of course seldom quite the same scheme — for the distribution of homodyne in the fourth foot. It is quite possible that in this matter all Latin poets relied on their ear, perhaps even without knowing that they manipulated a coincidence of ictus and stress; and some of course possessed greater mastery and more sensitive perception than others. But there are some indications that texture in the fourth foot was the subject of more or less conscious experiment. The evidence is contained in statistics which I gave in the *Classical Quarterly* as already cited. For example, Vergil uses an absolute proportion of fourth-foot homodyne to heterodyne below 36% in the *Georgics* and *Aeneid*; but in over 70% of those lines which contain a strong pause in the middle of the third foot, there is homodyne in the fourth foot, e.g. in *Stat ductis sortibus urna* [*Aeneid* VI, 22], NOT *Ductis stat sortibus urna*. Again, the released movements are so frequent in Vergil's work — about one line in every seven on the average forms part of a released movement — that it is very unlikely, especially since homodyne was certainly preferred (and probably preferred consciously) in divided lines, that Vergil did not himself understand the use of fourth-foot homodyne to give definition to the end of a unit of thought. Thirdly, the statistics strongly suggest that significant released movements were introduced either by Vergil himself or at least during his lifetime. Before his time they seem rudimentary and few, and afterwards they are common but tend, in Lucan especially, to devolve again into a formal imperfection.

Fourthly, there is some evidence in the great diversity of usage during Vergil's generation. Vergil himself sometimes admitted both verbal and textural influence from some poem of another writer, and sometimes either the one or the other, but not both.

On the whole, therefore, it is to be inferred from the statistics that the texture of the fourth foot of the hexameter, especially in the work of Vergil, was manipulated to give perfection to rhythms, in some mode of artistic consciousness which may or may not overlap the realm of intentional artifice. But whether the technique should or should not be called intentional is of little importance because the distinction is not sound in application to the artistic function, and still more because modulations and symmetries of fourth-foot texture are certainly present in the great verse and display their values in its delicate grace and subtle power.

## Notes

[All contributions in the form of notes for this department should be sent directly to John A. Scott, Northwestern University, Evanston, Ill.]

### HOMERIC WORDS USED IN A SINGLE BOOK

Professor G. Sarrazin, *Jahrbuch der Deutschen Shakespeare-Gesellschaft* xxxiii (1897), 121-65, gives a list of words which are found several times in a single play but not elsewhere in the writings of Shakespeare: "In *Hamlet* the following words are used repeatedly, yet in no other work by Shakespeare: an-end, assign, game (verb), horridly, impone, pressure, redeliver, sables, shipwright, spokes, swounds, unition." A like list for *Lear* contains "conjunct, dowerless, houseless, machination, suspend," and for *Coriolanus* "cluster, consulship, derogate, pleader, precipitation, side (verb), and tyrannical."

Shakespeare seems to have taken up a word, liked it, used it several times, then dropped it entirely, as if he were searching for words, or creating and testing a new diction. This usage so clearly shown in Shakespeare seems to me of the very greatest importance in the appreciation of Homer, since it is well known that Homer in many parts of his poetry shows marked affection for certain words or forms which are absent from all the other parts of the *Iliad* and the *Odyssey*. For example, in the fifth book of the *Iliad* Aphrodite is referred to as Cypris no fewer than five times; yet this name is given her in no other part of either poem. Then the word ἄμμις is found only in T, where it appears four times. There are at least twenty words which occur with relative frequency in one book and are found only in that book; then also there are forms which are fairly common in the *Iliad* but abandoned by the poet of the *Odyssey*. Among such forms are τῦνη, which is often found in the *Iliad* but does not appear in the *Odyssey*, where instead the usual σῦ is used. The poet of the *Iliad* repeatedly used the forms of ἀλεγίζω, but he tired of that form and in the *Odyssey* just as repeatedly used the forms of ἀλεγύνω. These examples, selected from many, show that Homer, like Shakespeare, was searching for

a vocabulary, that he too took up a word or a form, admired it, toyed with it, then dropped it.

All this shows that no argument for diverse authorship can be drawn from such words which cannot also be drawn for Shakespeare. Far more than that, this fact seems to me to give absolute proof that the poet is not confined to a traditional vocabulary but that he is constantly searching for new words and for new forms of old words. There is a certain amount of inherited material in the content, the syntax, and the vocabulary of Homeric poetry; but Homer is everywhere in complete control, and he is testing that and accepting this, always shaping his vocabulary to conform with his own poetic purposes and judgment.

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#### DORMIENTES, C. I. L. IV, 575

Among the electioneering notices painted on the house walls in Pompeii is the following: *Vatiam aed rogant . . . dormientes universi*, "all the *dormientes* nominate Vatia for aedile." Professor Abbott in discussing this inscription in the CLASSICAL JOURNAL (III [1907], 64) uses "sleepy men" and "sleepy-heads" to translate *dormientes*, thus giving it the meaning which properly belongs to *somniculosi*. Professor Eva Matthews Sanford, discussing the same inscription in a recent number of the JOURNAL (xxv [1930], 460), refers to the *dormientes* as "sleepy-heads." It is agreed that the *dormientes*, whoever they were, made up a class of disreputables. The translations given hardly convey such a meaning and cannot be considered as satisfactory. I suggest that the key to the meaning of this word is to be found in Hesiod's *Works and Days* 605:

μή ποτέ σ' ἡμερόκοιτος ἀνὴρ ἀπὸ χρημάτων ἔλῃται.

In this passage ἡμερόκοιτος, "day-sleeper," clearly means night thief. The word is used in its literal sense in Euripides' *Cyclops* 58, but the only meaning which Hesychius gives for it is κλέπτης, "thief." It seems reasonable to believe that wherever Greek was

known ἡμερόλοιοις was in common use meaning "night thief" and that *dormientes* is a Latin translation of the word in that sense. This view is supported by the fact that on the wall adjacent to this inscription is one in which the *furunculi*, "petty thieves," are also reported as supporting the same candidate.

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### HANNIBAL'S OFFICE

Nepos, *Hannibal* VII, 4: *Huc ut rediit, praetor factus est, postquam rex fuerat, anno secundo et vicesimo*. Since in the next sentence Nepos explains that a king in Carthage corresponded to a consul at Rome, this reading seems to mean that Hannibal was made praetor in the twenty-second year after he had been made consul; and because no such thing ever happened in Rome, no one has been found to defend this reading.

All the school texts of the last fifty years that have been examined, some sixteen in number, follow one of two readings. These readings have grown out of two proposed changes: Heusinger transposed *praetor* and *rex*; and later *praetor* was changed to *imperator* by Nipperdey, who defends his position at length in his *Spicilegium*.

Little can be said for Heusinger's transposition save that it preserves the words *praetor* and *rex* and at first glance makes a more logical statement. Nipperdey's contention is a most plausible one: that Hannibal was at this time elected *rex*, a position which in general corresponded to that of the Roman consul, as Nepos explains in the next sentence, and that this event took place in the twenty-second year after he had been chosen commander. In defense of *imperator* for *praetor* he argues that a scribe who knew that Livy in XXXIII, 46 had called Hannibal *praetorem* added *praetor* to the *rex* of the MS. The next scribe wrote *praetor* for *rex* and, seeing that *reges* were mentioned in the next line and thinking that the *imperator* was *praetor*, changed it to *rex*. This is ingenious, and so far Nipperdey seems to have a perfect case.

The weak point is that *praetura* in the second section below (*deinde anno post praetura* . . . ) is still to be dealt with. With characteristic German reasoning he thinks that the words, *anno post praetura*, since they do not fit his scheme, must have been interpolated by the same hand that put *praetor* for *imperator*!

What can be said for the MS reading *praetor factus est, postquam rex fuerat, anno secundo vicesimo*? It is safe to assume that Nepos had no extensive knowledge of Carthaginian political institutions. He probably knew their names and their general functions and would naturally associate them with the Roman institutions having similar functions. Aristotle (*Politics* II, 11) in speaking of kings says that they were elective and compares the practice at Carthage with that at Sparta and Crete. Susemihl in his excursus on οἱ βασιλεῖς in this passage says that the suffetes, or judges, as the highest officials at Carthage were called, corresponded to the judges of Israel. Like the consuls at Rome they were chosen from any of the *gentes* of the people with full civic rights. Polybius calls them kings (καὶ γὰρ βασιλεῖς παρ' αὐτοῖς).

Nepos must have thought that, since at Rome the command of the army was the function of the consuls, Hannibal when made commander of the army in 221 B.C. was at the same time made consul, or king as he would have been called at Carthage. As a matter of fact this was not so, for the office of suffes did not carry with it the command of the army. It did among other duties carry that of judge. At Rome this duty belonged to the praetor. So it seems natural in this case, also, that Nepos should think that Hannibal was elected to an office that corresponds in some measure at least to that of a Roman praetor. That a man should be praetor after he was consul was contrary to procedure at Rome, under which a man held the praetorship before the consulship. Nepos is voicing his own amazement at such an extraordinary reversal of the Roman practice when he says that Hannibal "was elected praetor in the twenty-second year after he had been made king."

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## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Iowa City. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editors-in-chief reserve the right of appointing reviewers.]

HARRY E. BURTON AND RICHARD M. GUMMERE, *Latin — Fourth Year*: New York, Silver, Burdett and Company (1931). Pp. lv+439+105. \$1.88.

In this fourth-year text of the Climax Series the authors believe that they have supplied “. . . all the material . . . also all the equipment necessary for the study of Latin poetry in secondary schools” (p. vii). Therefore, the range in the Latin reading is wide with much aid given to help the student in attaining the progressive power to read Latin and with much emphasis laid upon the ultimate objectives in Latin study.

For purposes of review the book is divided into three sections: Introduction, Selections for Translation (Parts I and II), and a Latin-English Vocabulary. The three-page section on English Pronunciation of Latin and Greek Names, which immediately precedes the Vocabulary, should properly be included in the Introduction so that it may be mastered before the translation begins.

Professor Magoffin, the editor of the Climax Series, writes a brief Preface, which is followed by one by the authors. Then the Introduction discusses the nature and technique of poetry, rhetorical terms and figures, the development of Latin poetry and its influence, the life and works of Vergil, and books for reference. Features presented here not ordinarily found in fourth-year texts include meters in Latin poetry other than Vergil's, a history of Latin poetry, a little about the manuscripts of the works of Vergil, and an excellent bibliographical list for the teacher and student. One wonders how Bulfinch, Rose, and Howe and Harrer were left off the list of mythological references. Criticism should

be made of the fact that definitions in regard to the meter of Latin poetry frequently are not accompanied by illustrations in Latin, as in the case of elision, thesis, arsis (pp. xx f), and caesura (p. xxii).

The Selections for Translation are found in two parts. Part I gives selections from Vergil's works, over 4100 lines, of which amount some 3700 lines are taken from eleven books of the *Aeneid*; Book v is summarized in English. The remainder includes the Pollio *Eclogue* and extracts from the *Georgics* I-IV. Wherever lines are omitted between the various passages from the *Aeneid*, an English summary keeps the student in touch with the story. Of the first six books of the *Aeneid*, I and VI are given in more length, while II, III, and IV will average close to 450 lines each. The selections from Books VII-XII are well chosen and include most of the famous passages for translation. Part II offers other Latin poetry for reading, some 1770 lines in all, over half of which is from Ovid. Thirty-one lines of early Roman poetry are followed by an extract from Cicero's *De Finibus* entitled "The Song of the Sirens." Carefully selected lyric poetry from Catullus and Horace's *Odes*, respectively, is found next, then brief sections of Tibullus' elegy occur, succeeded by well-known groups of stories from Ovid's *Metamorphoses* and one from the *Fasti* (Proserpina). Then come lines taken from Phaedrus' *Fables*, Lucan's *De Bello Civili*, Martial's *Epigrams*, and Ausonius. This Part concludes with "A Charioteer's Epitaph" by an anonymous author of probably the fourth century A.D.

The long vowels are marked throughout the text. Notes to the passages are placed at the bottom of each page; in these are found a translation of obscure passages and unusual words, and a clear explanation of forms and syntax that are likely to be unfamiliar to the student. This feature probably accounts for the absence of a syntax summary in the book. A specially pleasing characteristic of the notes is the large number of literary allusions which show how Latin literature has influenced the literature of the Western World. Words required for mastery in fourth-year Latin by the College Entrance Examination Board and the New York State

Syllabus are placed in bold-face type in a vocabulary just above the notes at the bottom of the page on which they first occur; in addition, other words probably unfamiliar to the student are put in the same place in italic type. There is no provision for prose composition. The Latin-English Vocabulary is satisfactory, with those words required for fourth-year mastery starred. There is no index to the volume.

Some points deserve special mention. There is a good table of certain symbols used in metrical schemes (p. xxiv). Valuable introductory summaries give the lives of the writers other than Vergil from whom readings are taken. In Part II each selection is usually given a title, and often explanatory material acquaints the student with the theme to be taken up. The book makes a pleasing appearance, is wisely illustrated, and on the whole accomplishes well the purpose of the authors.

J. MINOR GWYNN

UNIVERSITY OF NORTH CAROLINA

ELEANOR SHIPLEY DUCKETT, *Latin Writers of the Fifth Century*: New York, Henry Holt and Company (1930). Pp. xx+271. \$2.50.

There are periods of history and literature — the fifth century is one of them — which the general reader (and, for that matter, the special student) must approach either through a summary treatment as dull as it is inadequate, or else at first hand, with slow and toilsome effort. Here and there a Gibbon illuminates a section of history, a Boissier one of literature; but the Gibbons and the Boissiers put perhaps a little too much of their own temperaments into all that they write. How often does not the student reflect, "O for a medium between the whole of a writer and the brilliant critic's sketch! I cannot read all of Augustine, but must I be content with the interpretation of some heavy theologian or some ecstatic Papini?"

Professor Rand's *Founders of the Middle Ages*<sup>1</sup> was a recent

<sup>1</sup> Edward Kennard Rand, *Founders of the Middle Ages*: Cambridge, Harvard University Press (1928).

happy proof that a middle ground exists. Miss Duckett's book is another. She tells us what the men of the fifth century were, but she tells it out of their writings; she can translate without being stiff and summarize without being tedious. These are uncommon qualities.

Felicitous translation is unusual enough to warrant my quoting a sample of Miss Duckett's. I choose the first two couplets of Claudian's lines on the old man of Verona,<sup>2</sup> ancestor, no doubt, of him who never saw Carcassonne. As the poem is not familiar, I quote the Latin also:

*Felix qui patriis aevum transegit in agris,  
ipsa domus puerum quem videt, ipsa senem:  
qui baculo nitens, in qua reptavit arena  
Unius numerat saecula longa casae.*

Miss Duckett renders as follows:

O happy he who lives in fields his own,  
Whom the same homestead sees both young and old,  
Who leans on staff where once as child he played,  
And in one cottage counts his years unrolled.

The rest is equally good. I wonder, by the way, whether Claudian's pretty poem was known to the young Alexander Pope when he wrote *Solitude*?

The treatment of even such familiar figures as Jerome and Augustine seems to me extraordinarily fresh, and it achieves much in small compass. The chapter on "The Poets of Biblical History," entertaining and instructive in itself, should be prescribed for all readers who would seriously study Milton's greatest poem.

Every page bears witness to real learning, but ostentation of learning is absent. Notes, Bibliography, and Index are in the appointed places and repay consultation. In conclusion I should call this book a real paradox (why, alas, should it be so?) — a readable reference work.

BEN C. CLOUGH

BROWN UNIVERSITY

<sup>2</sup> P. 253 in the Elzevir edition of 1650.

F. SEYMOUR SMITH, *The Classics in Translation*, an Annotated Guide to the Best Translations of the Greek and Latin Classics into English, with a Preface by Henry Bartlett Van Hoesen: New York, Charles Scribner's Sons (1930). Pp. 307. \$3.

Most classical scholars and lovers of ancient literature have preferred translations or translators of their favorite Latin and Greek authors. They would feel somewhat hurt if their choices were to be questioned. This book by F. Seymour Smith, who is an English librarian and the honorary editor of the *Library Assistant*, does not question the reader's choice of a translator but furnishes a bibliography of all the best translations of the Greek and Latin authors into English. Nor is the book a mere bibliography, for Smith has attempted to collect the opinions of scholars, critics, famous writers, and translators and has presented them in the form of annotations under many of the translations listed.

The book is divided into three parts: Part I, "The Theory of Translation"; Part II, "Translations from the Greek"; and Part III, "Translations from the Latin." Part I consists of two interesting essays entitled "From the Tudor Translators to Pope's Homer" and "From 'Tytler's *Principles*' to Phillimore and Postgate," in which are traced the theory and practice of translation. After this historical discussion Smith summarizes the main rules now governing good translation as follows (p. 49):

1. That the ideas in the original composition must be rendered without omission or addition.
2. They must also be rendered in a style and manner as near as possible in their general effect to the style and manner of the original.
3. That as far as may be considered consistent with the foregoing, such liberty may be allowed as will enable the translator to present a work which may be read with all the ease of an original composition.

I wonder how many translators reach this standard.

In a brief review it will be impossible to discuss in detail the bibliography proper. We shall be content with examining the discussions of the translations of one author, Vergil. Smith cites four translations of the complete works of Vergil: Dryden,

H. R. Fairclough, J. Lonsdale and S. Lee, and James Rhoades. Of these he gives two asterisks<sup>1</sup> to the versions of Dryden and Rhoades. He mentions eleven translations of the *Aeneid*, those of H. H. Ballard, Conington (both prose and verse), C. J. Billson, Richard Fanshawe, J. Jackson, J. W. Mackail, William Morris, James Rhoades, the Earl of Surrey, E. F. Taylor, and T. C. Williams. The translations of Conington and Mackail receive one asterisk and Rhoades two. Five translations of the *Eclogues* and *Georgics* are recorded, viz. those of Charles Bowen, Lord Burghclere, C. S. Calverey, J. W. Mackail, and T. F. Royds. The versions of Brown and Calverey receive one asterisk. Smith's summary of the translations of Vergil is as follows (p. 281) :

The basis of any approach to Virgil in English may well be Dryden's translation. Of the modern versions of the *Aeneid*, Conington's and Rhoades's are indispensable. The most successful versions of the *Eclogues* and *Georgics* are Bowen's and Calverey's.

In the reviewer's opinion T. C. Williams' translation of the *Eclogues* and *Georgics* should have been included. No American translation of Vergil receives an asterisk. I think most American Vergilians would consider both the prose version of Fairclough and the poetical translation of Williams worthy of special mention. Smith does speak thus concerning Williams' translation of the *Aeneid* (p. 280) :

This version is highly praised by American critics. According to Barrett Wendell, indeed, it approaches nearer to Virgil than any other English translation. It has not attracted much attention in England.

The author states in his Introduction that no Greek or Latin author has been omitted whose name appears in the standard histories of literature and whose works have been translated. At the end of both the Greek and Latin sections are lists of collections or anthologies. Howe and Harrer's *Greek and Roman Literature in Translation* (Harpers, 1927) is cited, but I miss any mention of Showerman's *Century Readings in Ancient Classical Literature* (The Century Company, 1925).

<sup>1</sup> Smith says (p. 17) : "Use of the asterisk and double asterisk has been made where necessary, so that a rapid selection may be facilitated."



This volume will be useful not only to librarians and the general reader but also to classical teachers both in high school and college. Latin and Greek courses in translation have become increasingly popular in the colleges within recent years, and this bibliography should be almost indispensable to the conductor of such a course. This book can be used also as a mine for collateral reading for Greekless Latin students and teachers. As Van Hoesen says in his preface (p. 7):

Even to the student who reads Greek with fair facility, good translations have something to offer. I shall always be grateful to the one Greek professor who actually put a translation into my hands, Jebb's Sophocles. I would translate a few lines for myself and then read Jebb — and Jebb was somewhat better! Reading the Greek and English thus concurrently may not have improved my Greek vocabulary and syntax but it did wonders for my literary appreciation.

MARK E. HUTCHINSON

CORNELL COLLEGE

EDWARD KENNARD RAND, *In Quest of Virgil's Birthplace*: Cambridge, Harvard University Press (1930). Pp. xvii+170, with 125 figures and 3 maps. \$2.50.

This delightful and abundantly illustrated volume describes a motor jaunt from Milan to the Garda Lake by way of Cremona, Mantua, Pietole, Brescia, and Verona. The party consisted of the author, his wife, a car personified as Diana, and a chauffeur named Pietro, who adapted himself to the expedition as only the seasoned Italian servant knows how. The equipment consisted of refreshments, a text of Vergil, flasks, maps, watermelon, and camera, the latter being used to good purpose. The party of the first part endeavored to pursue learned discussions as often as permitted. The result is a *lanx satura* of tourism and fascism, literary allusion and epigraphy, scenery and palaeography, agronomy and gastronomy. This traveler's chitchat, however, and wayside banter is a mere garnish to the meat. The reader has fallen into the hands of a salesman who has knowledge of his art. His sympathy becomes so engaged with diverting byways that almost unawares he finds himself lined up against R. S. Conway,

who thinks that Vergil was born up Calvisano and Carpenedolo way. One of Conway's arguments is whittled away, and then the party halts to take a picture. A second argument goes by the board, and refreshments are in order. By the time that Pietole has been reached it seems nothing short of impiety that its precious associations should be impugned. This conquest of the reader prepares him for the climax of the tour and the argument, the solution of that *lectio difficilior a Mantua milia passuum XXX*. The MSS meet Conway's fate; they are not ancient enough to constitute good evidence, fifteenth century. Traces of a better tradition survive; an abbreviation for *tria* may have been taken for *triginta*. Lunch is served. Facsimiles of MSS are presented and 106 notes at the end of the book. Bruno Nardi's *The Youth of Vergil*, admirably translated by Mrs. Rand and published by the Harvard University Press, ought to be read at the same time. Pietole has found two able advocates.

NORMAN W. DEWITT

VICTORIA COLLEGE  
UNIVERSITY OF TORONTO

JOHN LINTON MYRES, *Who Were the Greeks?*: Berkeley, University of California Press (1930). Pp. xxxvii+634. \$7.

Nearly 550 pages of text plus 65 more of closely packed notes are required to answer the question "Who were the Greeks?" Even the nine-page summary is too long for our space.

"The ancient Greeks believed themselves to have Greek nationality because they were of one blood, one language, one religion, and one culture and outlook on life," but they were badly mistaken; they "were of mixed descent, spoke different dialects of a hybrid language," practised a mixed religion, while their traditions equally confused stories about peoples of entirely different stocks. Geography invited many different races but formed the resulting mongrels into a new and specialized type. Indo-European speech entered Greece about 2000 B.C. when it also entered Asia Minor, and as a result of the same northern forces; once in Greece, geography enforced wide differentiation,

which was accelerated by various degrees of contact with previous populations speaking utterly different languages. Greek religion was a blend of the worship of the blond Olympians with the primitive Mediterranean worship of the fertility powers. Material culture was equally a blend of primitive indigenous elements, of elements long at home in the prehistoric north, and of elements from conquering Minoan Crete, shot through with other elements from the Orient.

Myres believes it is now possible to disentangle the various strands of race, language, religion, and culture and to establish an approximate chronology with the aid of oriental sources. Unlike certain contemporaries who have attempted to utilize oriental sources for much the same problems, Myres employs these sources with caution and real insight; the orientalist by profession will find little to dispute and much to learn. Curiously enough, one feels the least confidence in his use of the newly recovered Hittite documents, for every suggested discovery of Greeks is taken at face value, an attitude which would be challenged by most Hittitologists.

But Myres is no blind devotee of the *lux ex oriente* cult, even of light from Asia Minor. His feet are solidly planted in the Greek homelands, and it is their archaeology which comes first. Next in importance are the data from the older homelands to the north; the oriental sources are supplementary, though of great value.

Already by 2000 B.C., he finds, Greece was populated by a mixed race with mixed culture, whose elements were derived from all shores of the Mediterranean and interior Asia Minor, as well as from the late stone-age Danubian and steppe painted-ware cultures. Meanwhile, Crete, in close contact with Egypt, had evolved the superb Minoan civilization and had extended its sway to the mainland. The gray-ware culture was apparently brought by Indo-European speaking peoples, who ultimately expelled and destroyed the Minoan culture. Thus far the chronology is securely dated by Egypt; for the transitional Mycenaean period, 1400-1000 B.C., aid is afforded by the folk memory, embalmed

especially in genealogies. Myres is no fundamentalist, but he has shown a surprising correlation between genealogies, expansion of Greek dialects, archaeology, and the contemporary oriental sources. Cremation, the distribution of the safety pin and of the leaf-shaped sword, and the spread of the dialects throw light on the "Coming of the Dorians," the disintegration of the Mycenaean world, and the settlement of Asia Minor and the islands. From this welter of peoples and cultures evolved the classical world which we all know.

The whole long argument is a unity and must be read as such to be understood, much less criticized. Details here and there will doubtless be questioned or proved incorrect, but Myres has enabled us to answer, with more assurance than ever before, the question, Who were the Greeks?

A. T. OLMSTEAD

UNIVERSITY OF CHICAGO

EDITH HAMILTON, *The Greek Way*: New York, W. W. Norton and Co. (1930). Pp. 247. \$3.

*The Greek Way* is a book of value not because all of its judgments are true but because it concerns itself with that which is living and life-producing in Greek civilization. An ode of Pindar is more important than a Helladic pot, but somehow in these latter days we have become overmuch engrossed in Helladic pots. We can therefore afford to give our attention to a book that is sometimes a little dithyrambic in its insistence on the value of the imponderables. We may not be able to understand exactly what Miss Hamilton means in her main thesis that Greek achievement was the result of a proper balance between mind and spirit, but we can understand her itemized account of those particular Greek attitudes and interests which differentiated Hellas from the rest of the ancient world. The Greeks had eyes that could see the beauty of the world; they knew the joy of life; they knew how to play "magnificently"; unlike the Egyptians they cared for theaters more than they cared for tombs; they were eager to gain a bit of wisdom from anyone who chanced to come along, whether it were Protagoras or the Apostle Paul; they allowed no

organized priestly class or tyrant to block their search for truth; they had intuitions — a sense of proportion and the appropriate which led them to approximate perfection in the arts. This bald enumeration of accepted facts does but scant justice to our author's second chapter.

The third chapter on "The East and West in Art" is not so successful. To one who has read Powers' *Egypt* and the various books of Breasted the discussion of Egyptian art seems quite inadequate.

In the title of the chapter on "The Greek Way of Writing" there is perhaps the implication that all Greek authors are alike in style. This is not, however, the author's contention. Like Aristotle in his *Rhetoric* she regards perspicuity and appropriateness as the chief objectives in style. All embellishment and embroidery are minor considerations. To her statement that the Greek writer made his appeal primarily to the intelligence and not to the emotions, one is inclined to reply that the deeper emotions can be reached only through the intelligence.

The fifth chapter is a delightful presentation of the Athenians as Plato saw them. The Athenian gentleman of the fifth century B.C. was too near Marathon to be a dilettante either in life or in letters. Without living in a cloister he made the imponderables matters of the first importance; he loved beauty and wisdom without having lost his manly vigor; he was no sentimentalist who attempted to evade the facts of life; he did not want some one to do his thinking for him, and accordingly welcomed a teacher who, without being dogmatic, could convict him of ignorance.

There follow chapters on Aristophanes, Aeschylus, Sophocles, and Euripides — chapters that may well serve as an introduction to these authors for those who have not read them. An interesting parallel is drawn between the operettas of Gilbert and Sullivan and the old Greek comedy. Miss Hamilton is willing to believe that Gilbert would have been as Rabelaisian as Aristophanes if Queen Victoria had been inclined to be amused by all the fun which life affords. Certain affinities between Sophocles and Milton, between Euripides and Isaiah are stressed.

One gathers in the concluding chapters that equilibrium between mind and spirit can be attained only in a "world where no one shall be sacrificed against his will, where general expediency which is the mind of mankind, and the feeling for each human being which is the spirit and heart of mankind shall be reconciled." In other words our problem is a religious and ethical problem. There is no doubt that the Greeks can help us solve our problem. The reviewer recalls a sentence from one of the letters of Frederic Harrison in which he asserts that the years which he spent at Oxford studying Thucydides, Plato, and Aristotle were years devoted in the main to the study of religion.

CHARLES N. SMILEY

CARLETON COLLEGE

H. J. ROSE, *Modern Methods in Classical Mythology*: St. Andrews, W. C. Henderson and Son (1930). Pp. 50. 2s. 8d.

The perennial interest in classical mythology and the prestige of the author's name should procure for this little pamphlet the eager attention which it deserves from all kinds of readers. It comprises three lectures which were delivered by the invitation of the University of London at University College in February, 1930. The lectures are entitled "Mythology and Religion," "Mythology, History and Folklore," and "Hyginus the Mythographer."

The study of mythology, throughout its history, may be likened to the precarious progress of an acrobat on a tightrope. At one moment it has lost its balance by an excessive inclination to wild doctrines on the left, and again it has nearly lost its footing by leaning too far to the right. At the present time Professor Rose believes that we are too ready to apply the aetiological hypothesis in the explanation of cult myths, and to assume that they have originated solely in the attempt to account for the facts of cult. In the first lecture he seeks to prove that such myths were not only to some extent the offspring of the practices of religion but also to some extent their parents. By way of illustration he analyzes the Eleusinian myth and disengages certain elements



which, he admits, must have sprung from the ritual, and others which he believes to have had an independent origin in human imagination and to have engendered in their turn certain parts of the ceremonial. Though absolute certainty is not attainable in such ingenious reconstructions and though we must recognize that certain features in the present one are debatable, we must acknowledge the soundness of the general principle which Rose advocates.

In the second lecture, again, he deprecates exaggeration in the disposition to find spirits and faded gods everywhere in the figures of legend. Especially he formulates certain sound principles by which we can undertake to determine whether a hero should be recognized as a degraded god or as a man who actually lived on earth. These principles he then applies to the story of Oedipus, concluding that, although some details are the product of popular imagination, the main features are a record of genuine historical events. The story of the Tarquins, however, he regards as a Greek novel; and the legend of the birth of Servius Tullius he takes to be a pure *Märchen*.

The lecture on Hyginus presents some of the results which Rose has already obtained in preparing a much-needed edition of this author. He is inclined to think that the Greek manual on which the book was based was intended, like the work of Parthenius, to supply the raw material of mythology for the use of practising poets.

This brief summary cannot record all the subjects which are discussed within the brief space of three lectures or convey a proper impression of the shrewdness and wisdom of the author. When, e.g., he remarks that "it is a property of your rationalist that he is unable to understand any type of mind other than his own," he signalizes neatly one of the chief difficulties in the study of religion, a study which, indeed, is a rational inquiry into essentially irrational things.

It may not be out of place to warn the reader that he must not allow himself to be beguiled by the sprightliness of the style. The matter is sometimes not so simple as it appears. When the argu-

ment is intricate, this style, instead of making easier reading, is likely to be embarrassing. It may have a disconcerting effect like that of a pun in the midst of serious discourse. But Rose is not the only writer on classical subjects at the present time who, in his eagerness to avoid pomp and pedantry, inclines a little to genial, perhaps condescending, informality.

IVAN M. LINFORTH

UNIVERSITY OF CALIFORNIA  
BERKELEY

LEO V. JACKS, PH.D., *Xenophon, Soldier of Fortune*: New York, Charles Scribner's Sons (1930). Pp. xi+236. \$2.

It was a blunder to put the letters Ph.D. after the author's name on the title page. If we could only have been allowed to think that he was an "amateur"! Everybody loves a "lover." All would have been forgiven.

Of the six chapters into which this book is divided the first (pp. 3-24) belongs to a biography of Socrates; the fifth (pp. 169-214) almost entirely to a work on Greek history. Some of the most vivid writing in the latter is devoted to the description of a battle which is not even named and in which neither Xenophon nor his friend Agesilaus took part (pp. 201-04). The sixty-five pages thus wasted could have been utilized in supplementing the third chapter on the "Retreat of the Ten Thousand," which is somewhat jejune. Jacks has been a soldier and he does not want us to forget the fact. On his title page he claims the authorship of a *Service Record of an Artilleryman*. A military training is invaluable for his task of depicting the career of a soldier of fortune, but one who should expect any such contribution as Colonel Boucher has rendered to the military career of Xenophon would be doomed to disappointment. So far from using his experience to enlighten us in matters military, he employs it to distort and misemphasize. He persists in making Socrates a "tough old warrior," "hard boiled veteran," even when he is engaged in philosophic discussion. Over and over are we told what the "enlisted man" would do in such and such a contingency. The sign of a

true soldier is to break into the wine cellar and confiscate the liquor (pp. 98, 139, and 145).

The fundamental and tantalizing defect of the book is that it substitutes attempts at fine writing for illuminating comment or even for essential facts. One is always questioning the statements. Were the two lost companies of Menon's command found massacred (p. 42), or ever found at all? Did the first mutiny (p. 43) take place after passing the Cilician Gates? Did Clearchus cover his face with his shield and run from the mutineers? Was the incident at the Tigris bridge (p. 89) so very mysterious? Xenophon knew the answer, even if our author does not. Did the Furies of Greek legend continually snarl "Close up" as an everlasting chorus, or is it only Jacks's careless writing (p. 104) that makes us think he thinks so? But enough.

For a military man, Jacks shows astonishingly little interest in the strategy and tactics of the Cunaxa campaign. He knows nothing of the problem posed by the last-minute order of Cyrus to Clearchus; his account of the fight between Cyrus' 600 cavalry and its opponents is hopelessly confused and inadequate. Of the king's 6000 cavalry he seems quite unaware. To atone for the lack of such information we are fed up with irrelevant detail. The sun grows exhaustingly hot, a remark that Xenophon spared us. Clearchus' men raged and cursed at having to follow Ariaeus (of course they must act like true soldiers, or is Jacks misled by Xenophon's statement in Dakyn's rendering that the two armies "exchanged oaths"?); but they find wine that puts the files in high good humor (p. 87). Jacks's alcoholic complex again. Xenophon drank so much at his interview with Seuthes that he presented the barbarian with the whole Greek army (p. 159). All these details seem to be the product of the writer's inner consciousness, or are introduced out of place to give added point. The itch for fine writing makes him transform Xenophon's straightforward account of the ruins of Nineveh into the purplest of patches. He has the hyena slinking and howling through the empty alleys, vultures perched on the battlements, and empty echoes ringing in the vacant streets. What rang them?

Jacks is excessively uncritical in his estimate of his hero's position in the Ten Thousand. First he is staff assistant to Proxenus, who puts him in a permanent place with his own officers. Xenophon seems to have known nothing of this (III, 1, 4). After the murder of the generals we are led to consider him as the leader of the army, with Chirisophus as a sort of subaltern. There is no hint that he or anyone else was *elected* to his position, nor of the doubts that have been raised relative to the importance of the part he really played on the retreat. Accord him the utmost possible, if you will. Even then it is fantastic to say (p. 125) that he had "gambled for an empire and lost."

When we come to the time of his residence at Scillus, Jacks spends so much effort in an elaborate description of his living quarters (on what authority?) that he quite forgets to tell us of its proximity to Olympia, a piece of information that would have given us some idea of his social contacts and would have gone far to explain the incident of Megabyzus' visit to return the deposit.

To one who knows nothing of the subject the book will be interesting, if misleading. To one who does it is a constant irritant. One can only hope that some better qualified person will take up the task in which Jacks has failed. The thing is abundantly worth doing.

JOSEPH WILLIAM HEWITT

WESLEYAN UNIVERSITY

## Hints for Teachers

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[Edited by Miss Calla A. Guyles, University of Wisconsin, Madison, Wis. The aims of this Department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest in the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and materials are requested. All correspondence should be addressed to the editor of this department.]

### Word Ancestry

The word "person" is used so freely in English that the ordinary person would find it hard to get along without it. The original meaning of the Latin *persona*, from which "person" comes to us, is "mask." Whereas the modern actor uses makeup, Greek and Roman actors wore masks. Since these masks were fashioned to represent different characters, the meaning of *persona* was easily extended to signify the character or part portrayed by an actor. Then, leaving the stage behind, it was used to describe the part which an individual took in real life, and finally, by another easy transference, the human being, or "person," who took this part.

This seems interesting enough in itself, but it is doubly interesting if we may believe a statement of Aulus Gellius, a Roman writer whose book is full of curious bits about the Latin language. These ancient masks were not mere falsefaces, but covered the entire head. The opening of the mouth was large, to permit the voice to pass freely. Gellius quotes another Roman writer who asserts that *persona* is derived from *personare*, meaning "to sound through." It is true that there are scholars who doubt the accuracy of this derivation, and there seems to be no way either to prove or to disprove it. But if it is correct, such words as "personality," "personify," "impersonate," and others are linked ancestrally with "resonant," "dissonant," "consonant," "sonnet," and "sound"!

WILLIS A. ELLIS

LOMBARD, ILL.

**A Fairy Story**

Every once in a while I tell a "fairy tale." It becomes more or less of a joke, but it clinches. Sometimes I announce that I have a fairy tale to tell. I always begin with "Once upon a time." Fairy tales work several times during the year. Let me tell you one.

Once upon a time, boys and girls, the different tenses were to be formed. They were formed in the order in which we have learned them; viz. the present, the past, and the future. [That is all we have had up to this time.] When it came time to form the Perfect Tense, the Perfect Tense said: "If I am to be the Perfect Tense, I must be perfect in every respect. My stem must be perfect, and my endings must be perfect. Therefore, Present, Past, and Future, I shall have none of your cast-off stem. I shall have my own stem, and I shall get it from a different place. I shall go to the third principal part and cut off the *i*. I shall call this stem the perfect stem because it is my stem. Also, I shall have none of your old cast-off endings. I shall have my own set, and they will be *i*, *isti*, *it*, *imus*, *istis*, *erunt*. I shall call these the perfect endings because they are my endings. I shall need no tense sign because I am entirely perfect in every respect." And, boys and girls, this perfect tense was so high-hat that it would not permit any other tense to use its endings. Therefore, we learn this set of endings for this tense only.

About this time the pupils have learned equations in algebra; so we immediately form an equation for this tense:

The *Perfect Tense* = *Perfect Stem* + *Perfect Endings*.

D. PAUL SOUDERS

BRADFORD, PA.

**Latin and Your Career**

My first-year Latin class is composed of eleven girls, four of whom plan to be nurses, one an interior decorator, one a stenographer, one a kindergarten teacher, one an elementary school teacher, one a missionary, one the operator of an orphan's home, and one an aviatrix.

After ascertaining their choice of a career, I discussed with them the ways in which a study of the Latin language and literature and Roman history might help them in their career. Then each pupil had one or more projects to perform. The projects took the form of posters. An earnest effort was made to adapt these



projects to the individual pupils, the poorer pupils being given the more simple projects. One pupil, who is a fine-arts student, was assigned a more ambitious poster than were the others. One pupil desiring to be a nurse has an aunt who is a registered nurse, and another with the same ambition is the daughter of a physician. These girls were given special assignments, the information for which they could obtain from these members of their families. The new field of surgical art was suggested to the art pupil with the ambition to be a nurse.

I find that this is not only an excellent way of motivating Latin, increasing the pupils' vocabulary and giving them an appreciation of the close connection between the classics and modern life, but that it might also be called a form of vocational guidance. It encourages the pupil to select her life career, at least tentatively, early in her secondary-school course. In addition it gives her an idea of the different phases of her career and some notion of the nature of the work involved.

The future interior decorator intends to write a theme explaining the value of a cultural background in the profession of interior decorating, prepare a list of words of classical derivation used in this profession, and make a poster displaying pictures of classical vases, pictures, etc., which might be used in decorating. She has sent for the catalog of the New York School of Interior Decoration and for a bulletin published by the *Good Housekeeping Bulletin Service* entitled: "Decorating Details and Terms You Ought to Know." These, we hope, will give her the necessary information with which to begin her projects. The dictionary will be used to discover the derivation of the various technical terms when we cannot figure this out ourselves. As we were unable to find any material here on her subject, she was not able to complete her project at the same time as the others.

The prospective stenographer has found that a study of Latin helps materially in the spelling of English words derived from Latin, which words make up over sixty per cent of our language. Since a good stenographer must be a good speller, it was easy to reach the conclusion that Latin would help this girl. Also we con-

cluded that with the cultural background furnished by her Latin study she would be likely to be advanced to a more responsible position.

The posters made by the girls who are planning to be nurses were very interesting. One drew pictures of medicine bottles and labeled them with the Latin names, printing the English underneath. This girl also made out a list of medical terms with which nurses should be familiar and gave their Latin or Greek origin. Another found pictures to represent the various professions relating to nursing, such as surgery, dentistry, dental hygiene, technology, surgical art, roentgenology, and pharmacy. With these pictures she made a poster and indicated the connection between Latin and these professions. One of the girls wrote a theme explaining how an interest in Roman literature and history would help her to spend her leisure hours enjoyably. The girl whose aunt is a nurse made out a list of the abbreviations used on prescriptions, giving also the full Latin expression and the English meaning.

MILDRED F. PERKINS

COTTEY JUNIOR COLLEGE  
NEVADA, MO.

#### **Impromptu Plays**

At our Latin Club meetings I found that a couple of plays, part impromptu, worked out well. These plays need to be rehearsed once or twice for the general idea, but the exact sequence of arguments or ideas, and the wording, just come up spontaneously.

#### *Signing Up For Latin*

No special setting — a flight of steps or some wooden boxes set in front of the curtain. Four high-school boys stroll in and sit down, talking meanwhile of registration. They are carrying their registration cards. After a little casual conversation about football prospects and the merits of various teachers, they sign up for Latin without any particular comment. Just then in strolls the fifth member of the "gang." When asked, he declares that he *won't* take Latin, he doesn't need it anyway! The other boys challenge this statement, asking him to name a calling in which Latin does not have a part. He tries doctor, lawyer, radio, journal-

ist, minister, dentist, etc., and is met by explanation and laughter. Finally he becomes disgusted and remarks that he will be a ditch-digger. When the bell rings and the boys go in for registration, he trails after, to take Latin.

The attractive part of this plan is that the boys can make it informal and interesting (not stilted) by using their own vocabularies and as much slang as they wish. The actors enjoy it as much as the audience. Any prevailing fad of dress can be capitalized. My boys made their appearance in bright colored whoopee hats.

#### *A Stroll*

Make large store signs — *Dentist, Doctor, Tonsorial Parlor, Confectionery*, etc. Pin them on your curtain, and have a couple of girls stroll down this "street." One explains to the other the derivation of these words and points out in various ways the values of Latin.

HARRIET STRAUSS

HURLEY, WIS.

#### **An Exhibit Examination**

Our Latin exhibit this year included the following subjects:

##### Poster Work

Latin in everyday life.

Derivatives.

Maps.

##### Models, Posters, and Descriptions

Roman writing materials.

Roman foods (Roman and American dining rooms).

Roman roads (road model showing top and cross section).

Roman time (sundial, water glass, altar calendar).

Caesar (life, pictures, campaigns, maps, etc.).

Art of war (a camp, armor, and weapons).

City of Rome (model of city made of salt, sugar, etc., with soap buildings, walls, and trees).

Roman clothing (living models of emperor, lictor, soldier, and girl).

Besides its advertising value, I tried to make this exhibit of classroom value. My classes spent three days of class time working in groups after they had finished reading all the available material on some special topic. On the day of the exhibit I sent each group

in for an observation period. They were to be able to explain anything in the exhibit to outsiders and took turns teaching each other for preparation. At the close of the exhibit I gave an examination on all the exhibits. It proved interesting, and a great many of my people went back for another look. The examination was the basis of a discussion period on the following day.

Such an examination is beneficial, I think, for the following reasons: (a) it wakes the student up to other values in an exhibition besides showing off; (b) it gives a reason for close observation of everything; (c) it teaches a great deal about Roman life in a relatively short time and in a vivid way; and (d) it makes a good summary for a year's supplementary work.

HARRIET STRAUSS<sup>1</sup>

HURLEY, WIS.

#### Board Drill Helps

When a class is sent to the board for drill, often some student is not able to keep up with the group because he has missed the previous presentation and preparation or because he is slower in grasping the idea and learning the forms. In such cases, if the key letters are written at the side of the student so that he can refer to them while he writes, he will soon find that he can write the declension or conjugation independently and can erase the reference key. This procedure is better than to permit the student to copy his neighbor's work surreptitiously or to stand idle and sullen while the remainder of the group are increasing accuracy and speed. For example, if the class is drilling upon the first declension, write at the side of the student, where they will not be in his way, the endings:

|     |       |
|-----|-------|
| -a  | -ae   |
| -ae | -arum |
| -ae | -is   |
| -am | -as   |
| -a  | -is   |

<sup>1</sup> Miss Strauss has detailed plans for the exhibit and posters. Write to her if you are interested. — C. A. G.

Students work with more spirit and enthusiasm if points are given for correct forms in board drill. In each declension or conjugation, after the first day, perfect accuracy alone is counted. In drilling on the future tense, one misspelled form in the future of *dico* may cost the subtraction of one point from those previously earned as well as fail to earn credit on the future of *dico*.

UNIVERSITY HIGH SCHOOL  
EUGENE, ORE.

EDITH B. PATTEE

#### Bulletin Board Suggestions

Our bulletin board has proved to be an enthralling venture. We have a huge board. It covers almost one wall of our room and is continually filled. The display is changed frequently. Our bulletin board has proved of great interest to others outside the Latin classes. At the beginning of the year, each class had assigned to it its month to be in charge. Then the class elected its chairman, and the chairman appointed his or her committee of four other members. The committee were to gather bulletin board material selected by themselves and the rest of the class. Whenever a change was made, the individual who contributed the material explained it. Whenever I found something that the committee missed, I turned it over to the chairman. One of our students who is architecturally inclined drew the floor plan of a Roman house to scale. He made it large size. The class then studied the use and decoration of the different rooms. It was easy to demonstrate from this large design. From the house we went to the family, and then to education. We used Johnson's *Private Life of the Romans* for these reports. Our bulletin board was no respecter of material as long as it had an authentic basis. We used clippings, pictures, quotations found in English assignments, derivative posters, cartoons, original sketches, maps, advertisements; we even had Ripley's "Believe it or not" when he referred to Latin. I gave two persons extra credit for serious bulletin board work.

KATHERINE METZNER

OAKMONT

WHEELING, W. VA.

**Plan and Translate**

All through the first year my pupils "plan" before translating. The directions for translating from English to Latin always are, "Plan and translate." This means:

1. Copy the English sentence.
2. Mark graphically as indicated:

Subject

Verb

Direct Object

Indirect Object

Phrases

Genitives.

3. Translate into good Latin.
4. Have approved before going home.

D. PAUL SOUDERS

BRADFORD, PA.

**A Practical Suggestion for Exhibits**

Card holders No. 46, three dozen in a box at \$1.10 per box, procurable from the Dennison Manufacturing Company, 220 Fifth Ave., New York City, are invaluable in cases where bulletin boards are not available and burlap must be stretched across a blackboard. These holders combine a spring attachment to hold the card or picture with a hooked pin to pierce the burlap.

MARIE B. DENNEEN

NORTH CAROLINA COLLEGE FOR WOMEN  
GREENSBORO



## Magma

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[Edited by Royce Regincklif of Nulliusinterest University.]

Is the spirit of Heracles (*Odyssey* xi, 601-26) included among those seen by Odysseus in the underworld merely for the purpose of rounding out Homer's collection of museum pieces, so to speak, appropriate in that environment? Or was it to satisfy the needs of Homeric theology so that the souls of those whom he had slain in the upper world might be pursued by him below? In vss. 572-75 the shades even of animals are mentioned so that Orion may continue his career of mighty hunter beyond the grave.

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A measure was presented to the Illinois legislature on May 16, 1931, to enable officers to deal more effectively with "public enemies." A memorandum prepared by James G. Condon in explanation of the proposed amendment to the criminal code of Illinois reads in part as follows:

As long ago as 63 B.C. Cicero, in his famous addresses to the Roman senate and the populace, so designated Catiline, who, by an organized association with thieves, cutthroats, and the lowest elements of the republic, was gravely threatening the peace and orderly government of Rome.

Both in the first oration before the senate, delivered in the presence of Catiline, and the second oration to the Roman populace after the flight of the conspirator from the city, Catiline was specifically called "a public enemy" by Cicero. The term is no less applicable today than it was then, since the present-day criminal, with his widespread gang connections, is no less a menace to the state than was the Roman conspirator.

It is interesting to observe that Cicero and Roman legal practice are still useful to the modern legislator in an up-to-date state.

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Senatorial courtesy, which has many abuses to its discredit in Washington, has little of which to boast when compared with

faculty courtesy. Yet the plain facts need to be stated at times, no matter whose toes are stepped upon. Accordingly, Carl E. Seashore, dean of the Graduate College at the University of Iowa, has rendered a service by "speaking out in meeting" in *School and Society* xxxiii (1931), 590f under the caption "Elementary Spanish as a Post-War Evil":

"I have Spanish" is the sheepish apology of the students registering for advanced academic work when inquiry is made about language requirements. Deans of graduate schools and other executives who deal with our foreign requirements are increasingly distressed by the post-war continuance of elementary Spanish as a first foreign language, because the choice of this language is gross injustice to all scholarly students who are to enter upon professional or graduate study where foreign language is required.

It is now generally agreed that Spanish is elected primarily because it is easy (ask fraternities and sororities). It is usually elected by those who take a language simply because it is required, and on the whole the students who elect Spanish are a lower grade of students than those who elect French or German. The commonest reason offered for the choice of Spanish in the northern part of the United States is that it will be of value in business, but not 1% of the students who take elementary Spanish have significant opportunity to use it in business. Some students elect it because they would like to teach Spanish in secondary schools, but Spanish is passing out of the good secondary schools in the North.

When students, who come to their bachelor's degree with Spanish as the one foreign language, confront the real situation of using a foreign language, the situation is pitiable. French and German are the two languages required above all others in learned careers, and the advanced students must go back and take this elementary work. Every registering officer can certify the fact that these students blame their faculty and their advisers for their mistake, and when facing the situation the faculty passes the buck to the old goat — academic courtesy. It is, however, encouraging that where rational curricula are prescribed by faculty committees, it is rarely, if ever, that one sees Spanish as the first foreign language requirement.

I have written on this subject before, and am again making the plea for the relief of the good student who is going to use foreign language in a learned career. The entering freshman is entitled to know the facts. But when will faculties face frankly this post-war duty of giving out reasonable information to entering students on this subject?

The above remarks are limited to the choice of Spanish as the first foreign language, and are in no sense intended to discourage the serious study of Spanish language and literature. Spanish is a beautiful language and there is a splendid body of literature.

Like Dean Seashore, the editor of "Magma" has no animus against Spanish as such. One of his closest and most valued friends is professor of Spanish and himself has no illusions as to the whole situation. In fact, he published in the official paper of his university a signed statement to the effect that Spanish is not an easy language except at the very beginning and that the department had no desire to enroll students in Spanish who were animated solely by the idea that they would escape more easily than in other languages. At any rate, students ought to be told frankly what values they may and may not receive from a study of that language.



In the CLASSICAL JOURNAL x (1915), 396-403 Professor Scott published some interesting "Thoughts on the Reliability of Classical Writers, with Especial Reference to the Size of the Army of Xerxes." The latter problem, Xerxes' army, was discussed by J. A. R. Monro in the *Cambridge Ancient History* IV (1926), 271-73, who scaled down the literary evidence to provide an army of about 180,000 combatants. More recently F. Maurice, who had an opportunity to examine the terrain with exceptional freedom in 1922, has treated the matter from the strictly military point of view (water supply, means of transport, etc.) in "The Size of the Army of Xerxes in the Invasion of Greece 480 B.C.," in the *Journal of Hellenic Studies* L (1930), 210-35. He is of the opinion that such military factors prevent the invading force from having exceeded 150,000 combatants and 60,000 noncombatants. Without entering into the merits of the question there are two things to be said: on the one hand, such figures are not consonant with the ideas which the Greeks themselves had of the invading host; and on the other hand, we must guard against the common delusion of arm-chair scholars that a large body of men can be assembled in an extremely small space. Thus Maurice states (p.

214) that in August, 1914, the two corps of the British Expeditionary Force (72,000 men) occupied an area of approximately twenty square miles in their first area of concentration near the fortress of Maubeuge and at the battle of Mons occupied a front of thirty-eight miles. After making every possible allowance for the differences between military conditions in ancient and modern times, such figures should receive the careful consideration of the editors of texts dealing with ancient military operations, e.g. those of Caesar in Gaul.



In the introduction to Book XXIII in his edition of the *Iliad* D. B. Monro quotes Schiller as saying that "anyone who has lived to read the twenty-third book of the *Iliad* cannot complain of his lot in the world." I should be interested in learning just what the German poet meant by this remark and under what circumstances he happened to utter it. I have appealed to competent scholars in the German departments of several universities, but without receiving enlightenment. Is any reader of the CLASSICAL JOURNAL in a position to elucidate the problem?



Legrand<sup>1</sup> devoted several pages to the psychology of the characters in New Comedy, finding it at times exaggerated, superficial, or inconsistent (for which characteristics he suggested several explanations, not all of them resting on the doorsteps of the Latin translators), but usually realistic and true to nature. He fails, however, to cite one of the most delicious bits of all. In Terence's *Phormio* Chremes has had a common law wife at Lemnus in addition to his legal spouse at Athens. Accordingly, when he receives misleading information concerning his young nephew Antipho, he is quick to exclaim (vs. 754): *Quid! duasne uxores habet?* How characteristic that a bigamist should be so ready to suspect another of the game which he had been playing so many years himself!

<sup>1</sup> Cf. Ph. E. Legrand, *The New Greek Comedy*, translated by James Loeb: New York, G. P. Putnam's Sons (1917), 47-50 and 240-56.

## Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John Barker Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, O., for the Middle States east of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Frederic S. Dunn, University of Oregon, Eugene, Ore.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the November issue, e.g., appears on October fifteenth and that items must be in hand five or six weeks in advance of this date.]

### American Academy in Rome

Three fellowships in Classical Studies, each for a term of two years, are to be awarded by the American Academy in Rome. Each Fellow will receive free tuition and residence at the Academy and a stipend of \$1,500 a year with an additional allowance of \$250 a year to cover expenses of transportation to and from Rome. Opportunity is offered for extensive travel, including a trip to Greece. The competitions are open to unmarried citizens of the United States who are not over 30 years of age. Persons who desire to compete for one of these fellowships must fill out a formal application and file it with the Executive Secretary not later than *February first, 1932*. They must submit evidence of attainment in Latin literature, Greek literature, and Greek and Roman history and archaeology, and also ability to use German and French. A knowledge of Italian is strongly recommended. Candidates will be required without fail to present published or unpublished papers so as to indicate their fitness to undertake special work in Rome. For detailed circular and application blank apply to Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

The tenth Summer Session will be held in Rome July 4-August 12, 1932, with Professor Showerman in charge. The program for 1931 will be followed as nearly as circumstances will permit and will be practically a repetition of that for the Vergil year. Since the director is to be abroad

during 1931-32, inquiries for more detailed information should be addressed to Roscoe Guernsey at the address just given.

#### **Berlin**

On October 1, 1931, occurred the death of Professor Ulrich von Wilamowitz-Moellendorff, one of the outstanding scholars in the history of modern Hellenism. It will be recalled that his eightieth birthday was appropriately celebrated on December 22, 1928; cf. the *CLASSICAL JOURNAL* XXIV (1929), 396.

#### **Christmas Meetings**

The usual Christmas meetings of the American Philological Association and of the Archaeological Institute of America will be held this year at Richmond, Va., on December 29-31. This is always the most important event of the year in classical circles, and the attendance ought to be commensurate with its importance. Though the notable papers will be printed later, there is a value in seeing the authors present their views and in hearing the discussion.

#### **Columbia University**

LaRue Van Hook, Professor of Greek and Latin on the Barnard College Foundation of Columbia University, has been appointed Jay Professor of Greek in Columbia University to succeed E. D. Perry, who, after fifty-one years of service, has retired with the title of Professor Emeritus in Residence. This chair had been previously occupied by Professors Anthon and Drisler.

#### **Cornell College**

The Latin Club of Cornell College, Mount Vernon, Ia., spent the year 1930-31 in a study of Rome and its monuments. A committee of students had charge of each regular meeting, where papers were given on the chief monuments of ancient Rome now remaining. At the first meeting of the year Professor Hutchinson gave an illustrated lecture on his "Wanderings in Rome and Italy" during the summer of 1930. Other lectures sponsored by the Club during the year were those by Frank J. Miller on "The Motivation of the Celebration of Vergil's Birthday" and by Roy C. Flickinger on "Henry Schliemann — a Hero of Archaeology." On October 15, 1931, Cornell College honored Vergil by a special chapel service at which a quartette from the Music Conservatory sang Tennyson's "Ode to Vergil" and Professor Hutchinson read a paper entitled "Vergil, a Tribute." The final meeting of the year took the form of a picnic where Latin games were played.



**Fayetteville, Arkansas**

Sophocles' *Antigone* was presented in the Chi Omega Greek Theater at the University of Arkansas on May 14, 1931. Over forty persons, chosen both from the faculty and from the student body of the University, took part in the play, which was under the direction of Virgil L. Baker. The chorus is reported to have provided one of the most artistic features of the performance.

**University of Iowa**

The Classical Club at the University of Iowa will broadcast Christmas carols in Latin over Station WSUI (340 meters and 880 kilocycles) Sunday evening, December 13, 1931, from 9:15 to 9:45.

**University of Wisconsin**

Charles Forster Smith died at Racine, Wis., on August 3, 1931. He was born in Abbeville Co., S. C., on June 30, 1852, graduated from Wofford College in 1872, and studied at Harvard, Berlin, and Leipzig, receiving his doctorate from the last named institution in 1881. After teaching in Williams College and Vanderbilt University, he accepted the chair of Greek and Classical Philology at the University of Wisconsin in 1894, in which position he remained until he reached the retiring age in 1917. He concluded his teaching career in 1921-22 as Annual Professor in the American School of Classical Studies in Athens. He published editions of Xenophon's *Anabasis* (1905), Herodotus VII (1907), and Thucydides III (1884), VII (1886), and VI (1913). His translations of Thucydides for the Loeb Classical Library appeared in 1919-23, and his *Reminiscences and Sketches* in 1909. He was president of the American Philological Association in 1903.

## Recent Books<sup>1</sup>

Compiled by RUSSEL M. GEER, Brown University

- AALL, ANATHON, *Hellenistic Elements in Christianity*: London, University of London Press (1931). 3s. 6d.
- BAUR, P. V. C., AND ROSTOVITZ, M. T., *Excavations at Dura-Europas*, Preliminary Report of Second Season of Work, Vol. II: New Haven, Yale University Press (1931). Pp. 225. \$3.
- BEVAN, EDWYN, *The Poems of Leonidas of Tarentum*, Translated into English Verse: New York, Oxford University Press (1931). Pp. xlviii + 119. \$3.75.
- Bulletin de l'Association Guillaume Budé*, No. 32: Paris, Société d'Édition "Les Belles Lettres" (Juillet, 1931). Pp. 96. Fr. 3.
- BURRIS, ELI EDWARD, *Taboo, Magic, Spirits*, a Study of Primitive Elements in Roman Religion: New York, Macmillan Co. (1931). Pp. xi + 250. \$2.
- CASKEY, L. D., AND BEAZLEY, J. D., *Attic Vase Paintings in the Boston Museum of Fine Arts*, Part I: Oxford, University Press (1931). Pp. 68, with 30 plates in portfolio. 70s.
- CLOCHÉ, P., *Les Classes, les Métiers et le Trafic*: Paris, Société d'Édition "Les Belles Lettres" (1931). Pp. 128, with 40 plates. Fr. 150.
- COLLOMP, P., *La Critique des Textes*: Paris, Société d'Édition "Les Belles Lettres" (1931). Pp. iii + 128.
- CONWAY, ROBERT SEYMOUR, *Makers of Europe*, Being the James Henry Morgan Lectures in Dickinson College for 1930: Cambridge, Harvard University Press (1931). Pp. 89. \$1.25.
- CORKE, HELEN, *Book of Ancient Peoples*: New York, Oxford University Press (1931). Pp. 256. \$0.95.
- COUAT, AUGUSTE, *Alexandrian Poetry under the First Three Ptolemies 324-222 B.C.*, with a Supplementary Chapter by Emile Cahen, Translated by James Loeb: New York, G. P. Putnam's Sons (1931). Pp. xx + 638. \$6.50.
- DAVIS, ELIZABETH LOUISE, *Latin Hurdles, Second Semester*: Chicago, Follett Publishing Co. (1931). Pp. 86. \$0.35.
- FOSTER, EDWARD POWELL, *Ro-Latin-English Vocabulary Dictionary*: Waverly, W. Va., the Author (1931). Pp. 31. \$0.25.
- FRANKENBURG, SYDNEY, *Latin with Laughter*, Illustrated by D. H. Rowe: London, William Heinemann (1931). Pp. 94. 2s. 6d.

<sup>1</sup> Including books received at the Editorial Office of the CLASSICAL JOURNAL in Iowa City.

- FULLER, B. A. G., *History of Greek Philosophy*, 3 Vols.: New York, Henry Holt and Co. (1923-31). Pp. xii+290, x+493, 375. \$3.50 (students' edition, \$2.75), \$3, \$2.75.
- GREGORY, JOSHUA C., *Short History of Atomism from Democritus to Bohr*: London, A. and C. Black (1931). Pp. 258. 10s. 6d.
- HOLMES, T. RICE, *The Architect of the Roman Empire, 27 B.C.-A.D. 14*: New York, Oxford University Press (1931). Pp. xi+192. \$4.75.
- JEFFERYS, C. P. B., *Ancient History Outline for Review*<sup>2</sup>: Hallowell, Me., G. P. Milne (1930). Pp. 57. \$0.75.
- JOHNSON, FRANKLIN P., *Corinth, Results of Excavations*, Vol. IX, "Sculpture, 1896-1923": Cambridge, Harvard University Press (1931). Pp. xiii+161.
- JOHNSTONE, MARY ANDERSON, *Etruria, Past and Present*: London, Methuen and Co. (1930). Pp. xv+246. 7s. 6d.
- JORDAN-SMITH, PAUL, *Bibliographia Burtoniana*, a Study of Robert Burton's "The Anatomy of Melancholy," with a Bibliography of Burton's Writings: Stanford University Press (1931). Pp. xiv+120. \$3.50.
- KROLL, WILHELM, AND MITTELHAUS, KARL, *Paulys Real-Encyclopädie der Classischen Altertumswissenschaft*, Zweite Reihe, Halbband VII, "Stoa-Symposion": Stuttgart, J. B. Metzler (1931). Col. 1272. M. 40.
- LIDDELL, H. G., AND SCOTT, ROBERT, *Greek-English Lexicon*, Revised by H. S. Jones, Part V, *θησαυροποιέω-κώψ*: New York, Oxford University Press (1930). Pp. 220. \$3.50.
- LINDHOLM, ELMO, *Stilistische Studien zur Erweiterung der Satzglieder im Lateinischen*: Lund, Håkan Ohlssons Buchdruckerei (1931). Pp. xii+225.
- LOT, FERDINAND, *End of the Ancient World and the Beginning of the Middle Ages*, Translated by Philip and Mariette Leon (History of Civilization): New York, Alfred A. Knopf (1931). Pp. 454. \$5.
- LUDWIG, EMIL, *Schliemann*, the Story of a Gold-seeker, Translated from the German by D. F. Tait: Boston, Little, Brown, and Co. (1931). Pp. xvii+297. Ill. \$3.50.
- MACKAIL, JOHN WILLIAM, *Virgil* (Annual Lecture on a Master Mind, Henriette Hertz Trust): New York, Oxford University Press (1931). Pp. 22. \$0.35.
- MACKENNA, S., AND PAGE, B. S., *Plotinus On the One and Good*, the Treatises of the Sixth *Ennead*, Translated (Works, Vol. V): London, Medici Society (1930). Pp. 254. 21s.
- MALCOVATI, H., *Oratorum Romanorum Fragmenta*, 3 Vols. (Corpus Scriptorum Latinorum Paravianum, Nos. 56-58): Turin, Paravia (1930). Pp. viii+249, 219, 214. L. 20, 17, 17.
- MARINONI, ANTONIO, *Italy Yesterday and Today*: New York, Macmillan Co. (1931). Pp. x+315. \$5.

- MARSH, FRANK BURR, *The Reign of Tiberius*: New York, Oxford University Press (1931). Pp. vii+335. \$5.
- Memoirs of the American Academy in Rome*, Vol. IX: Rome, American Academy (1931). Pp. 198, with 36 plates.
- MILNE, J. G., *Greek Coinage*: New York, Oxford University Press (1931). Pp. 131. \$2.25.
- MITCHISON, NAOMI MARGARET, *Black Sparta*, Greek Stories (Traveller's Library): London, J. Cape (1931). Pp. 320. 3s. 6d.
- NUTTING, HERBERT C., "Notes on *Confido*, *Fido*, *Diffido*," *University of California Publications in Classical Philology* x (1931), 219-43: Berkeley, University of California Press.
- PAYNE, HUMFRIY, *Necrocorinthia*, a Study of Corinthian Art in the Archaic Period: New York, Oxford University Press (1931). Pp. 363, with 53 plates. \$30.
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